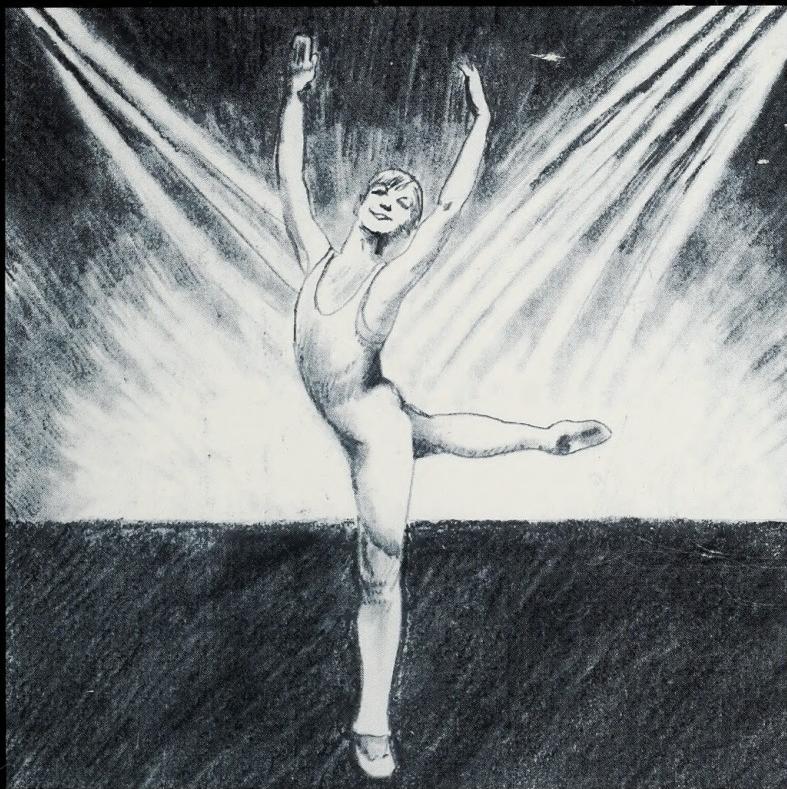


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ENGLISH 13

YOU'RE IN THE SPOTLIGHT



Distance
Learning

MODULE 1

Alberta
EDUCATION



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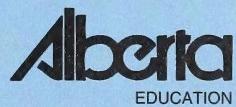
English 13

Module 1

YOU'RE IN THE SPOTLIGHT



**Distance
Learning**



English 13
Student Module
Module 1
You're in the Spotlight
Alberta Distance Learning Centre
ISBN No. 0-7741-0640-9

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Welcome to English 13!

We think you'll find this course interesting and fun.

We've included a prerecorded audiocassette with this module. The cassette will help you work through the material and it will enhance your listening skills.

So whenever you see this icon,



turn on your tape and listen.

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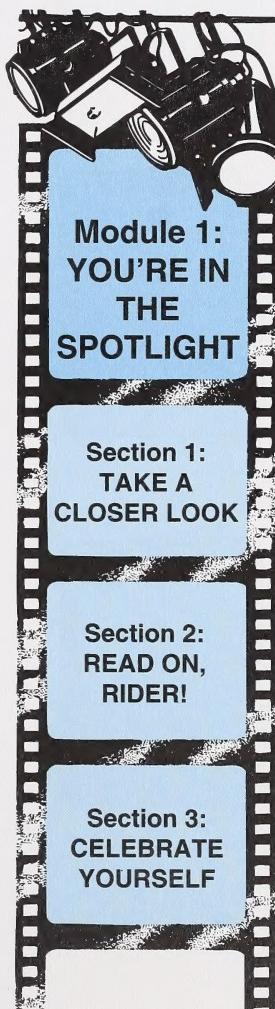
OVERVIEW



Did you know that learning and using language is really all about thinking?

In this introductory module you will spend some time thinking about yourself. What is your background? What are your interests, dreams, and opinions? What language skills do you have now? What skills do you need to develop or improve?

You will be introduced to the dictionary, the writer's handbook, the writing process, and the Journal that you will keep throughout the course. You will also learn some reading skills and some basic concepts about what makes a story and a character.



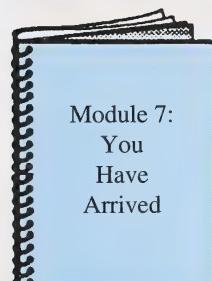
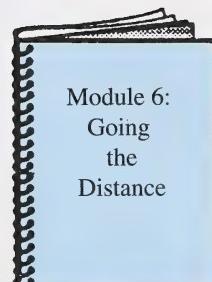
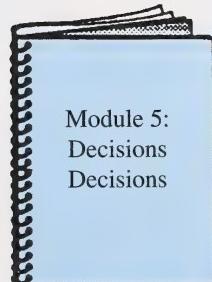
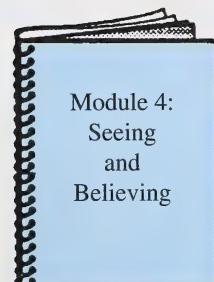
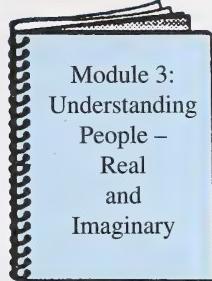
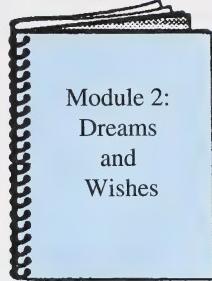
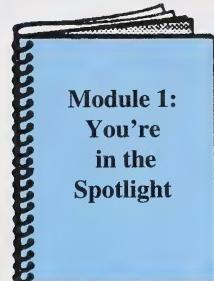
Evaluation

Your mark for this module will be determined by your work in the Assignment Booklet, which contains three section assignments and one final module assignment. The mark distribution is as follows:

Section 1 Assignment	10%
Section 2 Assignment	25%
Section 3 Assignment	25%
Final Module Assignment	40%
TOTAL	100%

Course Overview

English 13 contains seven modules.

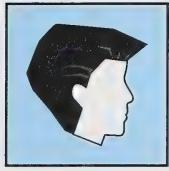




SECTION

1

TAKE A CLOSER LOOK



In this section you are starting from scratch. You'll take a close look at all the materials you need for English 13 – the textbook, the modules, and the assignment booklets. Your knowledge, feelings, and ideas are also an important part of this program.

Your past experiences are especially important to your work in this section. You will think and write about your own memories. You will also learn what a *Journal* is, and how you will use a Journal throughout English 13.

Activity 1: The Scenic Tour



What are you reading?

*It's a story called **Through the Looking Glass**. It's by Lewis Carroll who also wrote **Alice's Adventures in Wonderland**.*



*We read both books a few years ago.
So how do you like it ?*

*Oh , I love it. But there's a poem in
here that's a real puzzler. I just don't
understand it. Can you give me a
hand with it? It's called
"Jabberwocky."*



*I don't remember that poem. Let's
look at it together.*



JABBERWOCKY

By Lewis Carroll

*'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.*

*'Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!'*

*He took his vorpal sword in hand:
Long time the manxome foe he sought –
So rested he by the Tumtum tree,
And stood awhile in thought.*

*And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Come whiffling through the tulgey wood,
And burbled as it came!*

*One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.*

*'And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!'
He chortled in his joy.*

*'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.*



I see what you mean.



It's English isn't it, but what does it say?



If I remember correctly, even Alice, the main character in the story, says she can't understand this particular poem.



That's right. It's full of made-up nonsense words. It's not meant to be understood.



What? But I spent the last five minutes trying to figure it out! What's the point of writing something if you don't want the reader to understand it?

In the book, Alice is in a weird, confusing, fantasy world where things are very different from what she is used to. She can't take anything for granted. She can't even expect that what people write will make sense.



I'm sure glad you guys came along. Say, how does the story end?



The butler did it.



She marries the prince...



...and lives happily ever after.

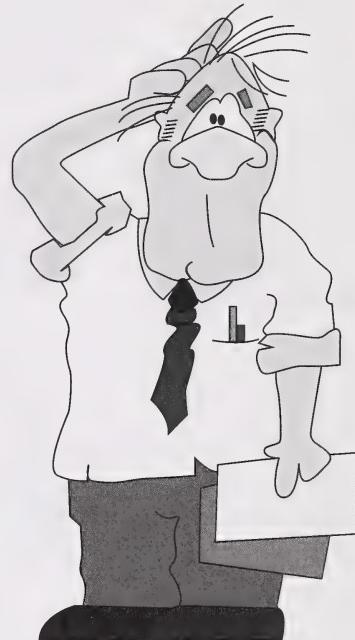
Any time.



In the real world, people want others to understand what they say or write. But sometimes communication breaks down and people have trouble understanding the message. Helping people to become better communicators is what all language arts courses like this one try to do.

What do you like most about Language Arts?

What do you like least?



1. What do you think are the three most important things to learn in this English 13 course?

English 13 is all about learning to use language.

2. a. Everyday you receive language from others through listening, reading, or viewing. List some of the forms in which you receive language. Some examples are provided.

- listening to other people talk
- audiocassettes
- books

- b. Now think of, and write, all the ways you use language by talking or writing.

Compare your responses with those in the Appendix, Section 1: Activity 1.



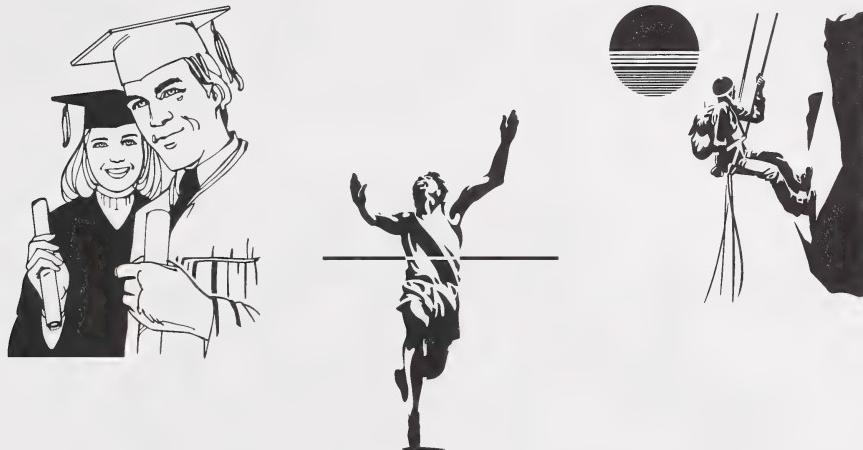
Now, how about you as a person? Your understanding of yourself, your interests, and your experiences are important in this course for a number of reasons. You will enjoy the stories and articles more and probably understand them better if you can relate them to your own experiences and interests. Also much of your writing in this course will grow out of things that have happened to you and things you are interested in.



Begin thinking about your interests and experiences by completing a Personal Data Sheet similar to the one on page 3 of your textbook, *Fast Forward*. Looking at pictures of yourself now and as you were growing up may help to stimulate your thinking.

Working with the English 13 Materials

This is a course for you and about you. Everything in the course has been chosen to help you know yourself better, plan your personal goals in life, and find ways of achieving those goals.



The literature in your textbooks shows people doing this very thing. They plan goals for themselves and then try to reach these goals. Sometimes these people have to be courageous and stand tall. Sometimes they go through tough times, and sometimes they have to take risks to achieve their goals. So do you. So does everybody.

The Textbooks

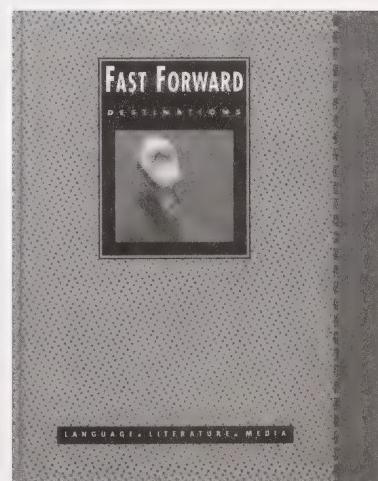


Skimming: a time-saving reading technique in which the reader quickly reads only the most important sections of a text to get a general idea about the content

You will use two textbooks during this course. Take a moment now to familiarize yourself with these textbooks. Begin by opening *Fast Forward* and turning to the Annotated Table of Contents on pages iv and v. As you can see, this textbook is divided into several units, some of which will be used in the modules of this course.

Skim through these unit descriptions. Which of the these units seem most interesting to you?

Page numbers and subheadings of the units are provided in the Table of Contents on pages vi to xi. Turn to and skim through the unit that seems most interesting to you.



Notice that each unit contains an introduction, several literature selections which are shaded in blue-green boxes, some pictures and cartoons to examine closely, some information about language and literature concepts, and several learning activities.

Go back to page v of the Annotated Table of Contents. Notice that Units 13 to 21 are “Resource Units.” In these resource units you’ll find useful information about various language concepts and skills. Which of these units looks most helpful to you? Turn to one of the resource units and skim the contents. Sometimes the module booklets will remind you to consult parts of these resource units, but you should get into the habit of referring to them often on your own.

Did you notice as you skimmed through *Fast Forward* that every so often some handy bits of information are put into an “info-box” with red dotted lines around it?

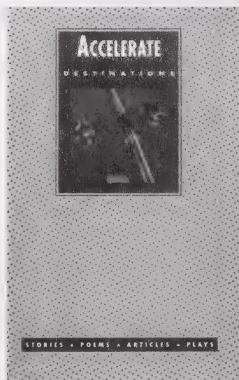
Summarize: giving the main points only, avoiding unnecessary details

Read the info-box on page 351. Then **summarize** the “Four Basic Memory Rules.” Writing a summary of what you have read is a technique you can use to help yourself remember.

Now look at the Table of Contents to find the page number on which you are given an index to the info-boxes throughout the text. Turn to this index and skim the list of topics. Keep your eye open for the info-boxes as you go through the text. You may want to refer to these info-boxes at times during this course.



Your other textbook, *Accelerate*, is an anthology. An anthology is a collection of short stories, articles, and poems. Skim through the Table of Contents at the beginning of the book. Which titles attract your interest? Are there any authors you recognize? You won't be directed to read all of these selections, but nothing prevents you from enjoying a few on your own!



Each story concludes with questions. You may be asked to answer some of these questions in the module booklets. But, even if you're not required to look at the questions, try skimming through them after every selection you read. Often questions about literature contain ideas that may prompt your own thoughts and questions about the piece.

At the back of this anthology you will find information about the authors followed by several indexes. The index by theme may help you locate selections on particular topics of personal interest to you.

The Modules



This course contains seven modules. Each module looks very much like this one. A module comes as a separate book with its own **Appendix** at the back. The Appendix contains sample responses for the activities in the module booklets.

A **glossary** is provided at the beginning of the Appendix for each module. The glossary contains a list of the new concepts and words introduced in the module. Short definitions are given for each. Most of the time when a word appears in boldface type in the module, **like this**, you will find it in the glossary. Feel free to add your own notes and examples to these definitions. Doing this will help you personalize the concepts and remember them more easily. Module 7 has a master glossary containing all the new language arts terms and definitions introduced in this course. Take a look at the glossary in this module. Which terms do you already know?

Each module is divided into sections. Look back at the Contents pages or the Overview diagram for this module to find how many sections this module contains.

At the end of each section there are activities to give you extra help if you have difficulty with the new concepts. There are also enrichment activities that you can do if you feel comfortable with all the new material you learned in the section. When you're finished the entire section, you are ready to do the assignment.

Working Through the Modules

Throughout this course you will be asked to answer questions. Many times there are no definite right or wrong answers to these questions. However, guidelines and suggested responses are provided to give you some ideas or to help you check if you are on the right track. These guidelines are all located in the Appendix at the end of each module.



Questions like the ones at the beginning of this activity are designed to help you learn the concepts and skills of the course more quickly. If you participate in your own learning by actively writing, talking, and doing projects related to the course content, you will gradually improve your language skills and do well in the course.

Often the questions in the activities are preparations for the major assignments that you turn in at the end of each section. Usually the activities develop important skills. You should try to answer **all** of the questions if you want to be successful in this course.



The activities in these modules are meant to help you

- *think about a topic so that you will remember what comes later*
- *learn a new concept or skill through practice*
- *discover new ideas*
- *test yourself on what you remember about the new material*
- *practise reading, writing, talking, listening, and viewing in new ways*

Assignments

You will normally complete an assignment for each section in the module. Assignments often have several parts. Sometimes you are asked to do a final module assignment when you are finished the entire module. The assignments are evaluated and graded by your teacher. Your teacher will give you feedback on your assignments to show you what you did well and where you can improve. When you have finished all of the assignments in the Assignment Booklet, you are ready to go on to the next module.

It is a good idea to wait until you get your last Assignment Booklet back from your teacher before you submit the next one. This way you can learn from the teacher's comments and corrections and perhaps make some improvements in your next Assignment Booklet that may raise your grade.

Some Handy Hints for Doing the Assignments

- Follow directions carefully. Be sure to ask questions about what you don't understand.
- Take time to do your assignments well. Try doing each assignment as soon as you have completed each section.
- Please print or write neatly! You are welcome to use a computer, word processor, or typewriter to do your assignments if you wish.
- Use a dictionary and a writer's handbook to help you do a good job on each assignment.
- Ask other people for help. You can talk over an assignment with someone else to get ideas. When you have finished, you can have anyone you trust look over the assignment to offer suggestions.

You can also use ideas you get from the modules or from the textbook.



Tests

At the conclusion of the course you will write a test. The test is based on the concepts and skills presented in the course and on the literature that you read during the course. Detailed information about the English 13 final test and suggestions for writing tests are provided in Module 7 of this course.

Test?



Listening/Speaking Audiocassettes



Two kinds of audiocassettes are provided with this course so you will need an audiocassette player.

On the prerecorded Companion Audiocassettes you can expect to hear additional information, explanations, readings, and discussions. Whenever you are to listen to your Companion Audiocassette you will see this symbol:



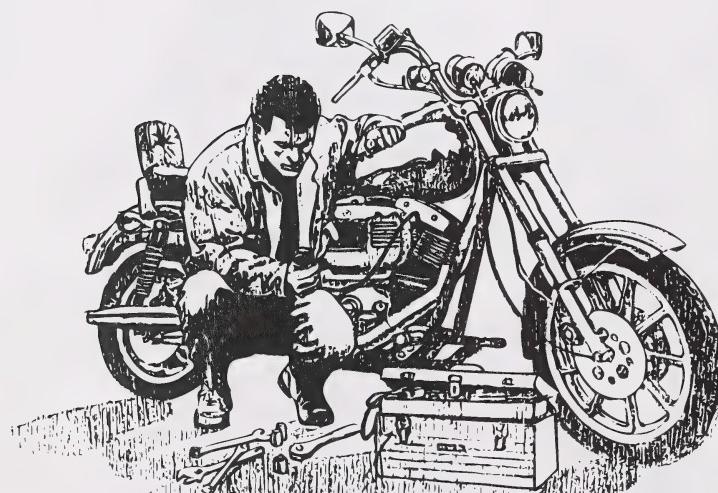
The other audiocassette you will use is the Student Response Cassette. Certain activities in the modules ask you to record on this audiocassette. You may be asked to record a short portion of literature that you read aloud, or an interview that you conduct, or a short informal speech that you make up. You will always be given specific directions whenever you are asked to use the Student Response Cassette. Look for this symbol:



Following Directions

Why do so many people have trouble following directions? One reason is that they don't take the time to slow down and read directions carefully. They want to rush through the directions to get into the job itself.

*Oh, oh. Just great! Now I have to tear
the whole engine apart again. Why
didn't I just read the directions carefully?*



Another reason is that directions are often poorly written. Have you ever tried to put together a bicycle that comes with poor instructions? Sometimes you miss the main point of the directions because you get bogged down in the details, or you don't take the time to figure out what certain important words mean.



You mean I should take the shells OFF the eggs before I start beating them up?

Some Handy Hints for Following Written Directions

- Read all the directions through slowly before you start the task. Get an overall sense of the job and all its parts.
- Reread the directions to pick out all the commands that actually tell you what you are supposed to do. Underline these commands. Then number the commands in the order you are supposed to do them.
- Be sure you understand every part of the directions before you start.
 - Reread the confusing parts. Find out exactly what you are supposed to do. Look for key words. Find the specific commands. Sometimes you may need to look up a troublesome word in the dictionary.
 - If the directions are unclear, you may be able to figure them out by examining any pictures that are included. Or try mentally following the directions through step by step. In your mind, picture how the task should be done.
 - Ask someone else for help if necessary.
- Assemble all the equipment and materials you need before beginning the task.
- As you do the task, constantly check the directions to be sure you are doing the steps in the right order.

The following exercise will give you practice in following written directions.

3. Read all the following directions through first. Then do the task.



- a. Find out which pages in your textbook, *Fast Forward*, give information about how to analyse and draw cartoons. Write the page numbers.

- b. Write the number of the page in your textbook, *Fast Forward*, that shows a yellow Corvette. It is in an activity called "*The Fast Lane*." Use the Table of Contents for help.

- c. In your textbook, *Fast Forward*, find the resource unit on the writing process. Skim the unit to find three important elements to consider when you are drafting a composition. Write these three elements on the following lines.

- d. Complete the self-test of your listening skills shown on pages 301-302 in your textbook, *Fast Forward*.
- e. Find the article "The Magic in Your Name" in your textbook, *Fast Forward*. Use the directions in this article to figure out your personal number. Then continue reading to discover what your number shows about you as a person.
- f. Only carry out directions for a., b., and c.

Here are some instructions that are typical of the directions you might find in any module in the course. Read these directions once.



A recording of the story, "The Bully," is provided for you on your Companion Audiocassette. Turn to the story on page 24 in your anthology, *Accelerate*. Read the story silently as you listen to the recording. As you read and listen, think about these questions:

- What are the narrator's memories of the bully?
- How do these memories change as the narrator matures into an adult?



If you didn't understand the story the first time through, perhaps you were reading too quickly. Read the story again slowly and think carefully about the parts that puzzle you.

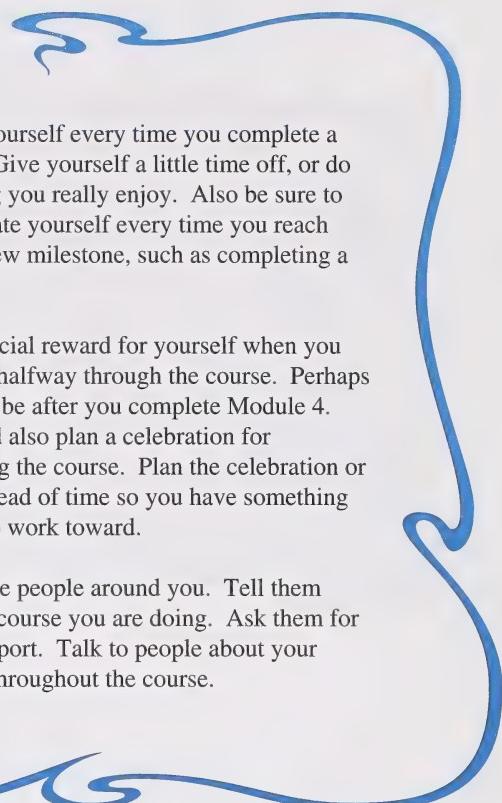
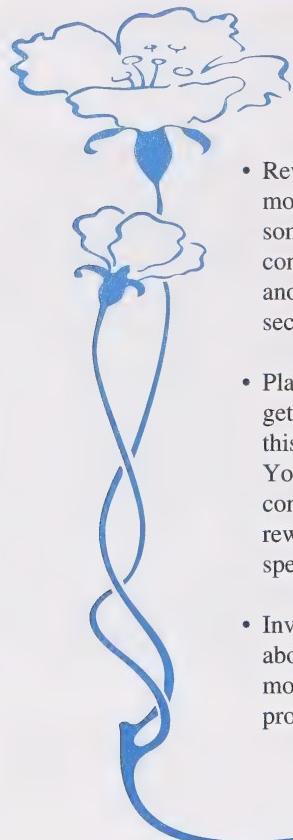
4. Now read the directions again. Underline anything that is an actual instruction. Ignore anything that is only additional information. Number all the underlined commands in the order you should do them.

Compare your responses with those in the Appendix, Section 1: Activity 1.

The Road to Success

Some people tend to start off a new project with enthusiasm and good intentions, and then gradually lose interest and motivation. Knowing the problem is half the battle. If this is your problem, you need to think of ways to boost your flagging motivation throughout the project. Following are some suggestions to help you motivate yourself while you do the English 13 course.





- Reward yourself every time you complete a module. Give yourself a little time off, or do something you really enjoy. Also be sure to congratulate yourself every time you reach another new milestone, such as completing a section.
- Plan a special reward for yourself when you get about halfway through the course. Perhaps this could be after you complete Module 4. You could also plan a celebration for completing the course. Plan the celebration or reward ahead of time so you have something specific to work toward.
- Involve the people around you. Tell them about the course you are doing. Ask them for moral support. Talk to people about your progress throughout the course.

When you get frustrated or tired, remember that every project has periods of frustration or times when it seems impossible to finish. These are often the times when you are closest to achieving something important. You just can't see that you are 90 percent of the way there. If you experience times like these, admit your feelings to yourself. Take some time away from the course to do something totally different, something you enjoy. Talk about your frustration with friends, family members, or your teacher.

Many, many people quit when they become frustrated. Decide **now** how you will deal with feelings of wanting to quit, if they ever arise while you are doing this course.



Handy Hints to Help You Work Better

- **Have a specific work objective** every time you sit down to work on the course. On a Tuesday evening, for instance, do not say “I’ll get as far as I can tonight.” Instead, say “By 9 P.M. I want to finish three pages in the module and read the story for this section. Then I’ll take a 15-minute break. Then I’ll finish two more pages in the module.”
- **Plan breaks** for yourself. Experiment until you discover what kind of break helps to refresh you most for getting back to work. Do not continue to work when you are tired. The time will probably be wasted as your concentration will be weak, and you may wind up feeling negative about the work.
- **Be realistic** about what you can do in one hour. Most people underestimate how long tasks actually take. Then they feel guilty if they have not done as much as they had planned. Plan realistic timelines based on how long it actually takes you to finish.



- **Treat yourself frequently.** Some people like to reward themselves every time they finish a period of work. They may watch a favourite TV show, spend time with family or friends, take a long walk, or do some other activity they find enjoyable and relaxing.

- **Work at the same time and in the same place each day,** if possible. Then working on the course will become a regular habit and you won’t need to rely on willpower or inspiration to begin studying.

- **Find a comfortable work space that has few distractions.** Set up a special work area where you can keep all your materials. Have enough pens available. Clear your desk of souvenirs and pictures if you find them distracting. You may even want to help yourself concentrate by facing a blank wall.
- **Know your own personal “time-wasters”** and find ways to overcome them.

Now answer the following questions:

Where will you work on this course?

At what times of the day and on which days of the week will you work?

How will you reward yourself when you complete each section and each module?

Planning Your Work Schedule



All projects in the business world need planning. If you were building a house, conducting a sales campaign, or investigating and preparing a report, you would begin by making a plan so everything would keep running smoothly and the project would be completed on time.

Completing this English 13 course is a major project. As with any business project, you need to begin by planning a timeline for completing this course.

The following exercise may help you plan a schedule for completing this course. You will need a current calendar. Use a pencil as you may want to change your plan.

- On your calendar circle the date on which you want to begin the course.
- Now circle the date on which you want to have the course work completed.
- Between the circled dates, draw an X through all the days you won't be able to work on this course. Remember to give yourself days off and allow time for a job if you have one, friends, vacation, and other important activities.
- Count the number of days you will be able to work on the course.
- Mark the halfway point between these two circled dates. You should plan to be halfway through the English 13 course by this date. The halfway point in the course is about the middle of Module 4.

For example, Janish wanted to start this course on September 15 and finish on November 18. Here is the calendar he made. All his non-working days are crossed off.



SEPTEMBER						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1	2	3
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

OCTOBER						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
X	4	5	6	7	8	9
X	11	12	13	14	15	16
X	18	19	20	21	22	23
X	25	26	27	28	29	30
X						
31						

NOVEMBER						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	1	2	3	4	5	X
X	8	9	10	11	10	13
X	15	16	17	18	19	20
X	22	23	24	End	26	27
X	29	30				

Janish found that his schedule allowed him to spend about seven days on each module. Then he stopped and thought carefully. Is seven days enough?

Here is a guideline to help you decide how much working time one module might take.

Each module has an average of three sections. Each section will probably take you between five and seven working hours to complete. An average of six hours completion time per section makes an approximate average of eighteen working hours per module.

Janish readjusted his entire timeline based on a realistic assessment of his own work habits. Then his calendar looked like this:

A monthly calendar for September. The days of the week are labeled at the top: Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday. The dates are arranged in four rows: Row 1: 1, 2; Row 2: 3, 4; Row 3: 5, 6, Start (circled), 7, 8, 9, 10, 11; Row 4: 12, 13, 14 (circled), 15, 16, 17, 18. Below the calendar, there are two small house-shaped boxes, one above each of the last two columns of dates. A legend on the left side indicates that a checkmark in a box means "Paid" and a circle means "Bill Due".

A November 2023 calendar page. The days of the week are labeled at the top: SUNDAY, MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY, and SATURDAY. The month is written in large blue letters at the top right. The calendar grid shows dates from 1 to 30. A small black square is in the top left corner. A vertical sidebar on the left lists 'HOLIDAYS', 'SCHOOL HOLIDAYS', and 'WEEKENDS'. A small calendar icon is at the bottom left.

Now take some time to plan your own schedule.

Think about these questions:

- Is your plan realistic?
- What adjustments should be made?

Allowing yourself about 18 working hours per module, decide how many working days you will need to complete each module. Decide the number of working hours you can realistically spend on the course each working day. Multiply this number of working days by seven since there are seven modules in the entire course. Now count off this number of days on your Timeline Calendar. Start with today's date.

Circle your target completion date for the whole course. Then find your target halfway point. This is the date when you want to have completed the work up to the middle of Module 4.

Next divide your timeline into seven equal time periods, one for each module. On your Timeline Calendar, circle your target completion date for each of the seven modules.

These target dates are now your own personal deadlines.

Once you have started the course, it is important to keep a log of the work in progress. In any project unforeseen delays or problems arise that force changes in the project schedule.

Have you ever heard of a major building project that actually came in on time?



Following is an English 13 Log that you may wish to use to keep track of the time you spend, the assignments you send in, and the grades you receive. As you progress through the course, fill in your log and compare the dates to the deadlines written on the Timeline Calendar you prepared. Make adjustments to your Timeline Calendar and the deadlines as needed.

Record for English 13 Assignments

	Date Started	Date Completed	Assignment Submitted	Assignment Returned
Module 1 – Section 1				
Module 1 – Section 2				
Module 1 – Section 3				
Final Module Assignment				
Module 2 – Section 1				
Module 2 – Section 2				
Module 2 – Section 3				
Module 3 – Section 1				
Module 3 – Section 2				
Module 3 – Section 3				
Final Module Assignment				
Module 4 – Section 1				
Module 4 – Section 2				
Module 4 – Section 3				

	Date Started	Date Completed	Assignment Submitted	Assignment Returned
Module 5 – Section 1				
Module 5 – Section 2				
Module 5 – Section 3				
Final Module Assignment				
Module 6 – Section 1				
Module 6 – Section 2				
Module 6 – Section 3 or Module 6 – Section 4				
Final Module Assignment				
Module 7 – Section 1				
Module 7 – Section 2				
Final Module Assignment				

Activity 2: Where Have You Come From?



In this activity you will learn about freewriting, memory writing, and keeping a writing journal. You will also spend some more time thinking about yourself.

Who are you as a person? This seems like a silly question on the surface. But, you know, many people are so busy trying to become something they're not that they lose sight of who they really are as unique individuals.



Start by examining some clues to your personal lifestyle. Pretend you are a magazine reporter gathering interesting information for an article about you. Snoop through your drawers, your closets, your locker, and your desk. Go ahead! Look at the clothes hanging there, the equipment stacked up, the collections, the books and CDs or cassettes, the pictures on the walls. Observe which things are thrown in corners gathering dust and which are carefully packed away. Then look at things that seem to be used all the time. Think about the following questions:

- What kind of person is reflected in your belongings?
- What colours attract this person? What textures and shapes?
- What kind of music, books, and magazines, if any, does this person like?
- Is this person elegant? wild? classical? intense? easy-going?
- Is this person organized?
- Does this person have any secrets?
- Are there any contradictions in this person?

When you have discovered as much information as you can about yourself, you are ready to start writing.

The Journal

What do you think of when you think of a journal?

There are many types of journals. Have you ever kept a diary? A journal can be like a diary if you want to use it to record the day's happenings and your thoughts and feelings every day.

Have you been asked to write regularly in a journal in previous courses? In this course you will write a lot, and the place to keep all of your *first draft* writing is in a journal. Sometimes you will be asked to write about your memories, your feelings, or your ideas. Sometimes you will write about your personal opinions in regard to a piece of literature. These ideas and observations can be used as a starting point for future writing.



Your Journal is a place for you to organize your thoughts and ideas. Since Journal writing is generally exploratory and first draft writing, you don't have to worry about spelling, or punctuation, or grammar. If you can't remember how a word is spelled, don't worry about it – just write the word the way you think it is spelled. If you can't think of a word you want to use, draw a line to replace the blank word or make up a word. Don't even think about whether your sentences make sense. You may want to write your ideas in point form. Or you could draw pictures. You can even write all over the place, not worrying about what your writing looks like or whether it makes sense to anyone else, since your Journal is for **you**.

You will not share your Journal writing with others unless you decide that is what you want to do. At that time you may decide to polish the piece you want to share by correcting spelling, punctuation, and grammar.



For further information about polishing your writing, read page 262 in your textbook, *Fast Forward*.

In some modules you will be asked to choose a piece of Journal writing, polish it up and write it into the Assignment Booklet for evaluation. But this is as close as anyone gets to reading your Journal. Your Journal is private. You have total control over what you decide to share. You may want to use a notebook for your Journal, or you may want to use your own paper and the Journal folder supplied with your course package.

To keep your Journal entries organized, always date them. For the entries that you write in response to Journal directions in the course, also write the module number and page number on which the Journal directions appear.

The following box will signal a Journal writing activity. Often the actual directions for the Journal writing activity follow in a grey area below the Journal box. Turn to your Journal and complete the following Journal activity.

JOURNAL

In your Journal respond to the following idea.

Recall the information you discovered about yourself at the beginning of this activity. Use the information to write about yourself. Think first about what you discovered by playing reporter. Then just start writing. Let any ideas that come into your head flow out onto the page.

Freewriting

Freewriting: a prewriting technique that involves writing nonstop for several minutes. The purpose of freewriting is to allow whatever thoughts that come to mind to be recorded on paper. Your textbook calls it timed writing.

*Prewriting: the first stage in the writing process
Prewriting involves generating ideas and planning for writing.*

Allowing your ideas to flow onto the page, as you just did in your Journal, is called **freewriting**. Freewriting is a very effective **prewriting** technique that many writers use to get their writing started.

Freewriting means you just start writing and don't stop for several minutes. If you run out of ideas to write, just keep writing something like ... "I don't know what to write, I don't know what to write, I don't know what to write" ... over and over until new ideas come into your mind. The point of freewriting is to let any thoughts that come into your mind go right onto the page. Follow any thoughts or words with your pen, even if they don't seem to make sense.

**JOURNAL**

In your Journal respond to the following ideas.

Think about a favourite toy you had once as a child. Spend time first making the memory of that toy clear in your mind. Exactly what did it look like? What did you do with the toy? How did you play with it?

Freewrite about this toy for ten minutes. Don't stop writing. Don't even lift your pen off the page. Follow any ideas that come into your mind, even if your memory takes off in a strange direction. Go with it!

A wonderful thing about exploring your own childhood is that you probably remember being very positive as a child. You didn't waste time worrying or criticizing yourself. You were too busy exploring the world, and delighting in all the things you learned how to do, to compare yourself to other people. As a child, you congratulated yourself with every small victory: learning how to walk, how to tie shoelaces, how to tell time. You didn't worry about all the things you couldn't do. Where did that positive attitude go?

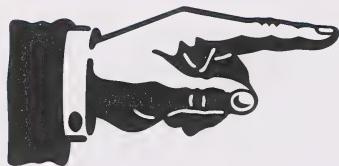
Take a moment to reflect on your childhood. Look at yourself as a very unique person in the making. Imagine yourself growing up at home, and then going through elementary school. Think about the friends you had, the things you secretly liked to do, and the compliments people paid you. Who respected or admired you? What things made you feel good? What successes did you have? What things did you really like to do?



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1. Freewrite about these happy childhood times. Let your mind wander through all those early memories, no matter how silly they may seem to you now. Remember that in freewriting you write all the things that drift into your mind. **Don't stop writing.** If you have to, just keep scribbling a nonsense word or phrase like "I don't know what to write" until new ideas and memories pop into your head. Have patience. The ideas will come if you let them flow.

Compare what you have written with the responses in the Appendix, Section 1: Activity 2.



Now read what you wrote in the last two Journal entries. Did you find yourself writing about anything that you thought you had forgotten? Were you surprised by any of the ideas that developed out of your writing? Is there any material there that you could possibly use in a composition by rewriting and polishing it up a little?

That is what Journal writing is for. It lets you *think aloud* on the page. As you write, you will probably find yourself discovering new ideas to write about.

Journal writing is very free and very personal. It is private writing for you.

Memory Writing

When they think and write about their memories in much the same way you just did, many people often find that they learn more about their personalities and personal styles.



Whether you know it or not, you have a personal style. You have definite likes and dislikes in food, music, people, and activities. When you recall your memories, you can watch yourself in action. You can see what your style really is.

Voice in writing: the personal and recognizable style of a writer

Did you know you also have a very personal style of writing? Your **voice** in your writing is your own personal style coming through. Reread the freewriting that you did. Try reading this freewriting aloud. What does this voice sound like? What kind of person seems to be revealed through the *sound* of your writing?

The freewriting exercises you have just completed are memory writing. Memory writing is often done in a journal. When writing about a memory, you close your eyes first and form a clear mental picture of that memory. You replay it in your mind, watching it as if it were an imaginary movie. You try to notice details about where the memory took place. Who was there? What were you wearing in the memory? What time of day was it? What happened, moment by moment? What were you thinking? What were you feeling?

When you have the memory clearly in your mind, you begin to write. Don't worry about whether it makes sense as you write, or whether it sounds right, or whether your spelling is okay. Just concentrate on the meaning.

JOURNAL

In your Journal respond to the following idea.

Try this *memory writing* exercise. Read the freewriting you did about your childhood. Choose one memory from your childhood that you can picture clearly in your mind. Try to choose a memory of a time when you felt good about yourself and about the world. Write about this one memory. Include as much detail as you possibly can.

Reading “The Bully”

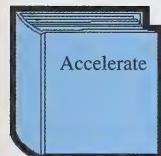
In “The Bully” on page 24 of your anthology, *Accelerate*, Gregory Clark writes about a particularly strong memory from his childhood in the same way that you wrote about your childhood memories in the previous exercise.

Was there a person you strongly disliked or a bully who tormented you in your childhood? How did your feelings towards this person change over the years? Did you ever meet this person in later life?

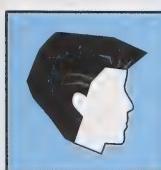
A recording of the story “The Bully” is provided for you on your Companion Audiocassette. As you listen to the recording, silently read the story which begins on page 24 of your anthology, *Accelerate*. Ask yourself these questions as you read:

- What are the **narrator's** memories of the bully?
- How do these memories change as the narrator matures into an adult?

If you didn't understand the story the first time through, read it again. Sometimes a second reading, especially when you know the ending, helps you pick up clues you may have missed in the first reading. Look especially carefully at the middle of page 25, where the battle situation and the orders given to the narrator are explained. If you have difficulty understanding the battle situation, ask for assistance from other readers.



Remember to use the knowledge about following directions that you learned in Activity 1.



*Narrator: the teller of the story
The narrator is not necessarily the author, but can be a character in the story.*



2. What was the narrator doing out in the battlefield?

3. What part of this story is most meaningful for you? Choose one part that you could somehow relate to or that you liked best. Write about this part and explain why it appeals to you.

4. The narrator says “My hatred of him matured, became adult, took on the known shape of a presence.” What does this sentence make you think about? How do you think the narrator’s feelings changed towards the bully as he grew older? Write your thoughts below.

Discuss your ideas about the statement with others.

Compare your answers with those in the Appendix, Section 1: Activity 2.

JOURNAL

In your Journal respond to the following idea.

Write about a bully or some other person you remember being frightened of in your childhood.

Like the author of “The Bully,” you may also want to describe an actual or imagined meeting between yourself and this person later in life.



So far you have learned that your Journal can be used to record your memories, feelings, and ideas. In Section 2 you will learn about using your Journal to record and explore your reactions to what you read, view, or hear in this course.

Activity 3: Where Are You Headed?



You have thought about your past. Now think about your future. What are your goals in life? Where are you headed anyway?

To decide what you want to do with yourself in the future, begin by looking at what you really enjoy doing now.

List twenty activities you like to do – any twenty, no matter how trivial they may seem or in what order they occur to you.

Think about each of the activities you listed. How long has it been since you last did each activity? Does the activity cost money or is it free? Can the activity be done alone or must it be done with others? Is the activity fast- or slow-paced? Is the activity generally planned or spontaneous? Does the activity involve physical risk? Does the activity benefit your mind, your body, or your spirit?

What have you learned about yourself and your personal style? What is it you really want in life?

JOURNAL

In your Journal respond to the following idea.

Freewrite about the activities you most like to do and why you enjoy doing them. Try to put the way you feel when you do these things into words.

Now think about the skills you have. Will these skills help you attain your goals? What other skills will you need to develop?



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Now close your eyes and imagine yourself back in your childhood. What were your childhood daydreams? Try to remember what you hoped to do and be when you grew up. Don't worry about how farfetched or silly some of these dreams may appear to you now. Let your mind follow the fantasies you had years ago. Freewrite in your Journal about these dreams and wishes and what happened to them.

Refer to the Appendix, Section 1: Activity 3 to see some sample responses.

Many people believe they can accomplish almost any goals they set for themselves. The key, they say, is to be able to clearly see your own dreams. To do this you need to try to actually imagine yourself achieving your goals. You mentally picture yourself doing, saying, and being all the things you would if you were living your dream day-to-day.

When you recalled your memories in the previous activity, you were imagining pictures in your mind. Seeing pictures in your mind is sometimes called visualization. When you form clear mental pictures in your mind's eye, you are **visualizing**.

Visualizing: using your imagination to create a mental picture of a person, thing, or event

Athletes use the technique of visualization all the time. Figure skaters, for instance, try to visualize themselves jumping and landing in a spin. Once they have a clear mental picture of themselves actually completing the complicated manoeuvre, it is much easier for them to learn how to execute it.



When you read, you probably try to visualize. In your mind you form mental pictures of what you are reading. These mental pictures are called *images*. For instance, when you first read and listened to "The Bully," you probably tried to picture the boy Aubrey. Then, later in the story, you may have visualized the soldiers dodging their way across the muddy battlefield.



The following visualization exercise will help you prepare to write about where you are headed in life. Imagine yourself in the future. Imagine that you have reached your ultimate goal and have become what you've always wanted to be.

Imagine that your days are filled with activities that you truly enjoy and find fulfilling. Try to visualize these activities in as much detail as possible. Are you alone? What kinds of people surround you?

Now imagine how you reached your goal. Was completing English 13 one of the important steps along the way to success?

JOURNAL

In your Journal freewrite about your ultimate goal and about what you are doing now to reach your goal.

If you should ever feel frustrated with your progress in this course and are wondering if it is worth your time and effort to complete it, come back to this Journal entry and remind yourself about what is important to you. Then talk to a friend, your parents, a counsellor, a teacher, or your minister. There are lots of people around you who want you to succeed and achieve your goals. Let them become partners in your success.



Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

In this section you did some freewriting about your childhood memories. Freewriting is an excellent way to loosen up and get your writing started. Freewriting is also a good way to quickly produce some rough material that can be shaped into a piece of writing.

Increase your understanding of freewriting by completing the following Extra Help activities.

1. You can use pictures to inspire your freewriting.



Turn to page 18 in your textbook, *Fast Forward*, and look at the picture there. Then freewrite for three minutes about this picture. Write about any feelings, thoughts, or memories that this picture sparks in your mind. If no ideas come, just begin by describing the picture.

REMEMBER: In freewriting you do not ever stop writing. If you run out of ideas to write about, just write “I don’t know what to write” until a new idea comes into your mind.

2. Look back over your freewriting. Circle any sentences or groups of words that sound good to you or that you might like to use in another piece of writing at a later time.



3. If you are having problems getting ideas together for a piece of writing, read the short segment on page 258 in *Fast Forward* called "Timed Writing."

Timed writing is another term for _____.

4. If you are planning to do some memory writing, it may be a good idea to flip through your family photo albums or rummage through some old boxes in the attic, garage, or basement.

Look around your home for a picture or object that has sentimental value to you. What memories are triggered? Do you now have something to freewrite about?

JOURNAL

In your Journal respond to the following idea.

Freewrite about the memories and feelings that were triggered when you looked at an old family photograph or touched a treasured family heirloom. What was this item? Why is it important to you?

Refer to the Appendix, Section 1: Extra Help for comments about your Journal entry.



5. If you don't have anything to look at to stimulate your freewriting, then you may want to let your imagination create a mental picture of a person, place, object or event.

This process of using your imagination to create a picture in your mind is known as

- pretending
- visualization
- self-hypnosis
- picturing
- memory writing

Compare your response with that in the Appendix, Section 1: Extra Help.

Enrichment

In Activity 1 you explored “The Road to Success.” You learned ways of helping yourself work more effectively through a project like this English 13 course. Perhaps giving some thought to your personal work habits would also help.



1. Do the following inventory to analyse when and where you work best.

Personal Work Inventory

To do this inventory think back to the last schoolwork-type project you did on your own. Put a check mark beside the statements which best apply to your personal work habits in that type of situation.

- When I am reading or writing, I can concentrate best
 - a. in the early morning (7 A.M. or earlier to mid-morning)
 - b. in the late morning (9 or 10 A.M. to noon) after I've had time to wake up
 - c. in the early afternoon (just after lunch till 2:30 or 3 P.M.)
 - d. in the late afternoon (3 or 4 P.M. till suppertime)
 - e. in the early evening (7 P.M. to 9 or 10 P.M.)
 - f. in the late evening (10 P.M. and later)
- I feel most comfortable working in the following conditions:
 - a. in a room by myself
 - b. with music playing in the background
 - c. in a quiet area, such as a library, with other people around
 - d. in a noisy area, such as a cafeteria, with other people around
 - e. other _____
- I am easily distracted when I
 - a. hear a conversation near my desk
 - b. hear a radio or TV playing nearby
 - c. hear traffic sounds outside the room
 - d. am interrupted by someone talking to me
 - e. am hungry

- _____ f. want to enjoy the beautiful day outside
- _____ g. hear the noises of general family activity at home
- Which statements best describe your working style?
- _____ a. I like to take frequent short breaks.
- _____ b. I like to work long, uninterrupted stretches. Then I take a long break of a day or more.
- _____ c. I “hop” from one task to another, never quite finishing each one.
- _____ d. I like to work in 1/2 or 1 hour periods scattered throughout my day.
- Put a check mark beside the statements that describe your general work habits. Put a “C” beside any work habits that you would like to change.
- _____ a. I often put off doing the work until later. Then I worry about not having the work done.
- _____ b. I work well under the pressure of deadlines.
- _____ c. I begin a new project with enthusiasm and good intentions. Then I gradually lose interest and motivation.
- _____ d. I am easily influenced by my friends to do other activities instead of working.
- _____ e. I will sometimes sit trying to work for hours, but I actually get very little done.
- _____ f. I make lists of the tasks I have to do each day. Then I prioritize the tasks.

Refer to the Appendix, Section 1: Enrichment for comments and suggestions.

In this section you learned about freewriting as a way of getting your writing started. Another way of getting ideas together for something you want to write is to talk into a tape recorder. Just as with freewriting, you would not be too concerned about proper sentence structure, or grammar, or the quality of your ideas. After all the ideas are on the cassette, you can replay what you have recorded and write on paper the ideas that you think can be used in your writing.

2. What are the advantages and disadvantages of using a tape recorder rather than freewriting to generate ideas?

Advantage	Disadvantage



3. Try using a tape recorder instead of freewriting to generate ideas for a short composition about any topic that appeals to you, like your car, your best friend, sports, pizza, etc. Spend about three minutes talking into the microphone.
 - a. Did you sound on the tape the way you normally sound when you talk to someone else? Would others recognize you as the speaker on the tape? Why or why not?

- b. If you had written your thoughts instead of having recorded them, would people who know you be able to identify you as the writer? Why or why not?

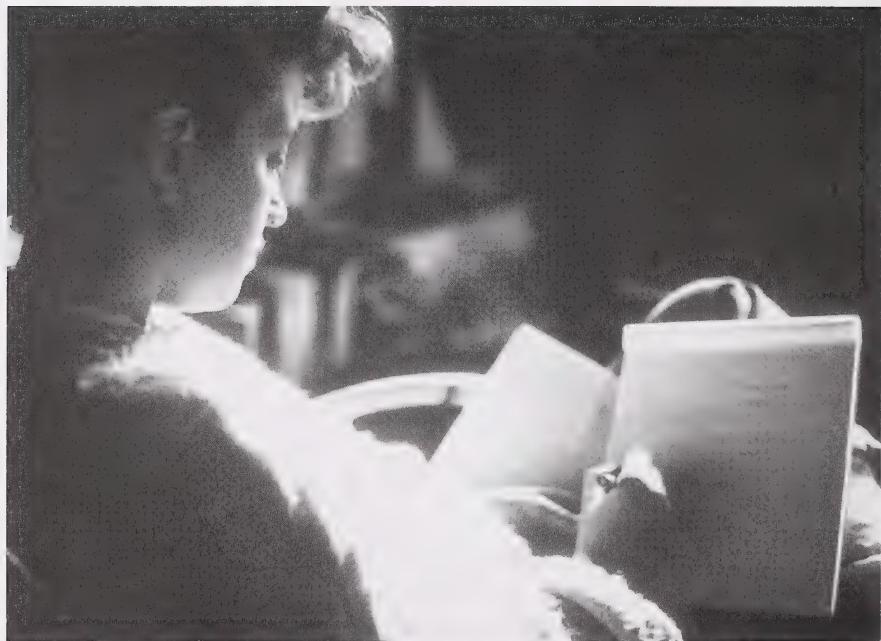
- c. What if you had typed your thoughts?

Compare your responses with those in the Appendix, Section 1: Enrichment.

Conclusion

This section took you on a quick tour of the English 13 course. You have learned what materials are needed, how to use the texts and modules, and how to schedule your time effectively.

You have also begun writing in your Journal to explore your private thoughts and feelings. You experimented with some freewriting and memory writing as beginning Journal pieces. Remember that the best ideas for writing come from you – your memories, your thoughts and feelings, your observations of the people and the world around you, and your opinions. You can also use writing as a way to explore ideas. Write as often as you can during this course. Not only will writing become easier; you will also learn a great deal about yourself.



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ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

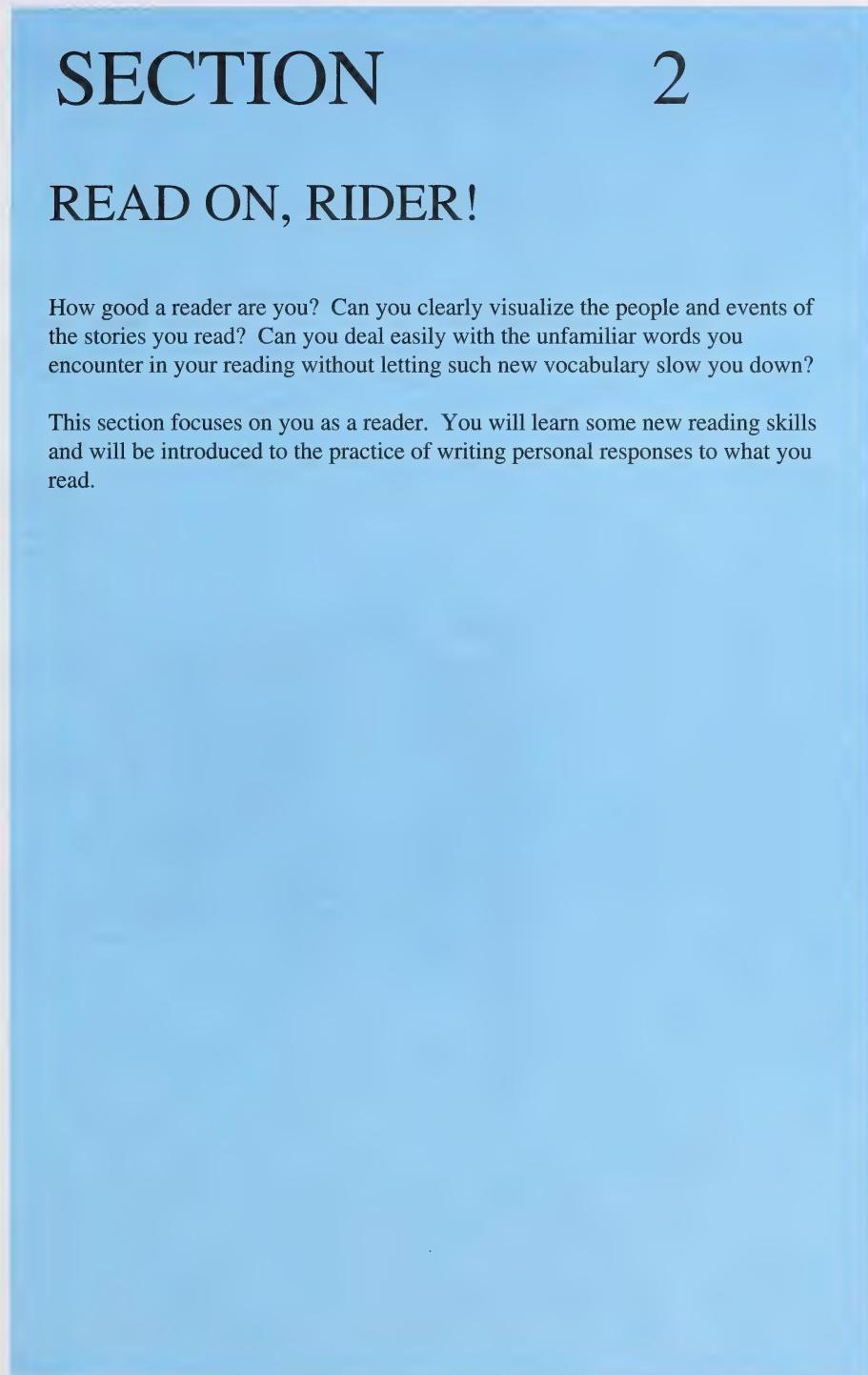


SECTION 2

READ ON, RIDER!

How good a reader are you? Can you clearly visualize the people and events of the stories you read? Can you deal easily with the unfamiliar words you encounter in your reading without letting such new vocabulary slow you down?

This section focuses on you as a reader. You will learn some new reading skills and will be introduced to the practice of writing personal responses to what you read.

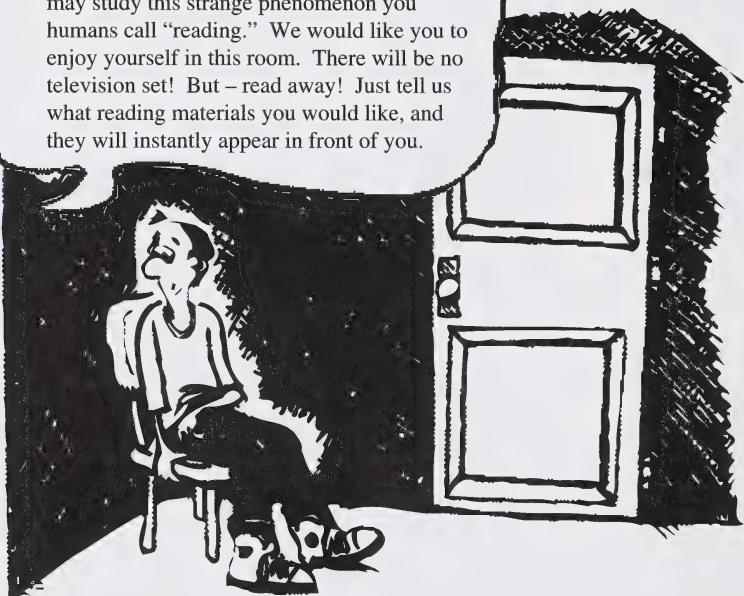


Activity 1: Your Reading Style

Imagine that you are sitting in a chair in an empty white room. Suddenly, a booming voice breaks the silence.

Anagram: a word or phrase made by changing the positions of the letters of another word or phrase

Hello! Welcome to the planet *Nodaer*. A little **anagram** at your expense there. We tend to be a bit backwards about things. You have been brought to our planet so that we may study this strange phenomenon you humans call “reading.” We would like you to enjoy yourself in this room. There will be no television set! But – read away! Just tell us what reading materials you would like, and they will instantly appear in front of you.



Were you able to figure out that “Nodaer” is “Read on” (part of the title of this section) spelled backwards?

What reading materials would you ask for?

Circle any of the reading materials that you enjoy reading.

Magazines

Which kinds?

Newspapers

Which kinds?

Encyclopedias

Which kinds?

Technical Books

Which kinds?

Poetry

Which kinds?

History

Which kinds?

How-To Books

Which kinds?

Novels

Which kinds?

Other

Which kinds?

Did you choose books for information, for pleasure, or a bit of both? Would you be comfortable reading in a chair in a white room? Where do you normally like to read? When do you like to read? How much time do you spend reading?

JOURNAL

In your Journal freewrite about yourself as a reader.

The more you learn about your own reading style and strategies, the better reader you will become. To find out more about your own reading skills, try the following self-test.

Reading Skills Self-Test

YES NO

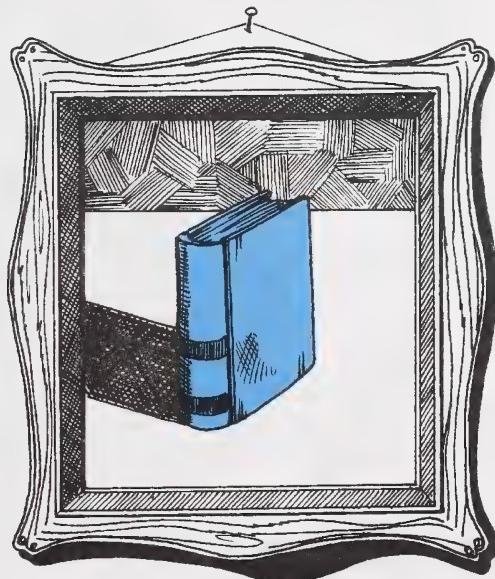
- Can you visualize what you read?
- Can you remember the main ideas about what you have read?
- Can you read without your mind wandering?
- Do you vary your reading speed according to what you read?
- As you are reading, can you predict what might come next?
- Do you connect what you are reading to your own experiences?
- When you come across a difficult word, do you try to guess what the word means and then continue reading?
- When you pick up an article to read, do you examine the title, subheadings, and pictures for clues to what the article is about?
- Do you try to recall information you already know about the topic before reading an article?
- Do you always have a specific purpose in mind when you are reading?

Compare your responses with those in the Appendix, Section 2: Activity 1.

This test was designed to help you spot your strengths and weaknesses as a reader. Each of the questions in the test is about a reading skill that must be developed through practice.

You will be working on these reading skills throughout the English 13 course. Forming a picture in your mind of what you are reading is the first skill from the self-test that you will practise.

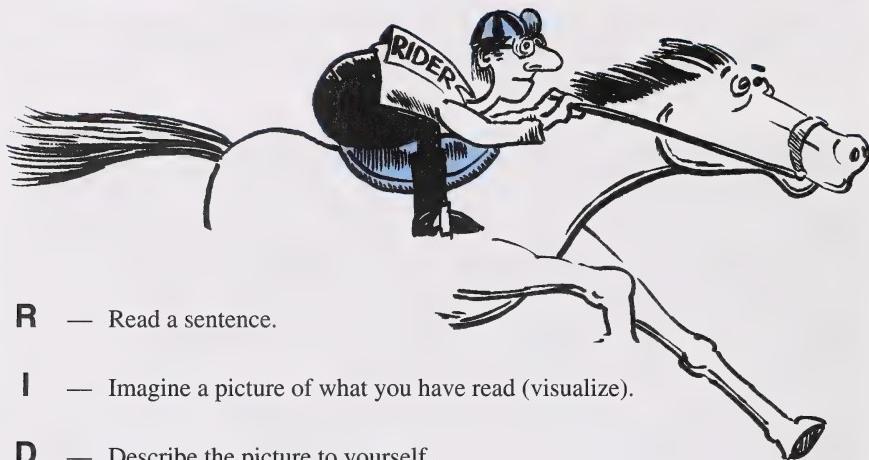
Picturing What You Read



You were introduced to visualization in Section 1: Activity 3. Now you will learn a little more about creating images in your mind as you read.

An easy way to learn how to make a mental picture of what you are reading is to use the RIDER technique. To learn this technique you will go very slowly, step by step.





- R** — Read a sentence.
- I** — Imagine a picture of what you have read (visualize).
- D** — Describe the picture to yourself.
- E** — Elaborate: Add details of clothing, colours, movement, and setting.
- R** — Repeat the first four steps gradually changing the original picture as more information is gained from each new sentence, just like a picture changes in a movie.¹



To try the RIDER technique, turn to the story “Lies my Father Told Me” on page 16 in your anthology, *Accelerate*. This story is about a young boy and his grandfather, who buys and sells second-hand goods in Montreal from his horse-drawn wagon.

Read the first sentence of the story: Now try to imagine the grandfather. How old is he? What do the slippers look like? What else is he wearing? What does his face look like?

Don’t worry if the details you imagine are not the same details that the author may have had in mind. You are a partner with the author. Because the author doesn’t usually write every single detail, it is up to you to fill in the picture in your own mind. The author just gives you the “bare bones,” and you must flesh it out. The details you add to your mental picture are based on your past experience. Everyone’s mental picture will be slightly different.

¹ The University of Alberta for the chart adapted from *SPELT – A Strategies Program for Effective Learning/Thinking: A Teacher’s Manual* by Bob Mulcahy, Kofi Marfo, David Peat, and Jac Andrews. Reprinted with the permission of The University of Alberta.



Now read the second sentence of the story: “He had a long grey beard with streaks of white running through it.” Add this detail to your mental picture. Go on to read the third sentence of the story. Then try to imagine the sound of the grandfather’s booming voice. Read the fourth sentence and add the image of those bony hands “like tree roots” to your picture of the grandfather.

When you use the RIDER technique, you continue through the story and gradually change your mental picture as you add the new details. After a while your mind works very quickly and the details are added automatically. Because you are imagining the picture, the picture is called an **image**. Actually, you may end up with several images in your mind after reading a story. It is just like watching your own personal movie.

Imagery: the use of words to create vivid sensory impressions and mental pictures (images)

Have you ever gone to a movie after reading the book and then been disappointed to see that the characters didn't look quite the way you imagined them?



The people making the movie developed their own personal mental pictures of the characters when they read the book. They interpreted the book in their own way, just as you interpreted the book in your own personal way when you made your mental pictures. Nobody's pictures are wrong. You can only be wrong if you ignore any of the information and clues the author gives you when you visualize the characters.

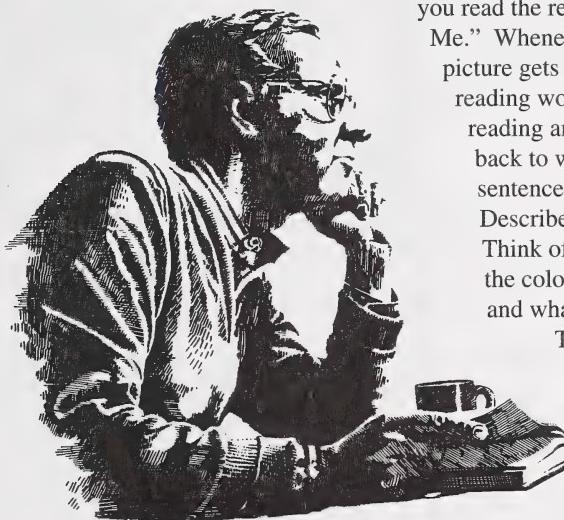
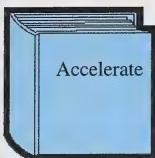
Continue reading “Lies My Father Told Me” down to the sentence “Regs, cloze, botels!” on page 17. As you read, imagine the boy and his grandfather on the wagon pulled by the horse, Ferdeleh.

Try to answer the following questions in your mind:

- What do you imagine the boy looks like?
- In what time period is this story set?
- What does Ferdeleh look like?
- What do the back lanes of Montreal look like?

Imagine Mother and Grandma as they prepared breakfast and then repeat their weekly warnings. Imagine the expressions on the characters' faces, the little gestures they might make when they are talking. Try to hear their voices in your mind.

If you were a movie director, what actors would you cast to play the parts of the boy and the grandfather? How would you ask them to talk? How would you ask them to move and gesture?



Now continue to use the RIDER technique as you read the rest of “Lies My Father Told Me.” Whenever you find that your mental picture gets weak, and you are just reading words, stop. Look up from your reading and take a quick break. Go back to where you left off, read a sentence, and imagine a picture of it. Describe the picture to yourself. Think of details about the clothing, the colours, what people are saying, and what people are doing.

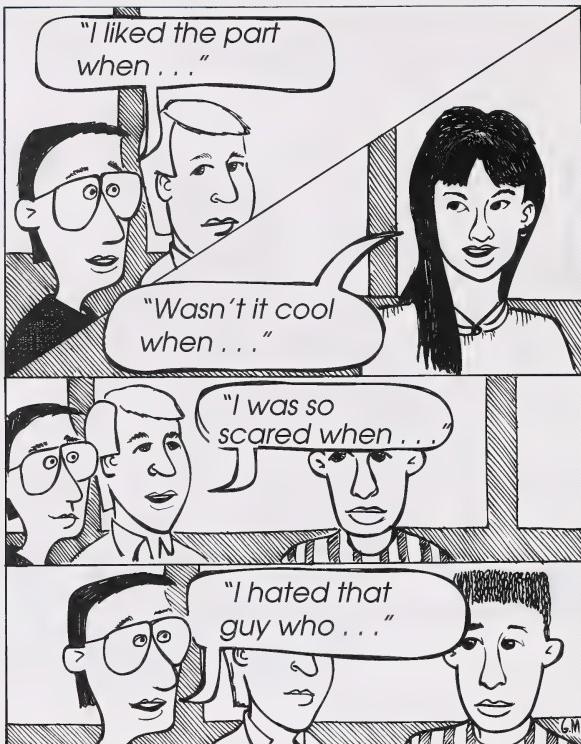
Then continue to read, gradually changing and moving the image as you read new information. The trick is to get the first image firmly in your mind.

More About Journals

In Section 1 you learned that your Journal can be used to record and explore your memories, feelings, and ideas. It is a place to generate ideas and plan your writing in the prewriting stage. Now you will find out why it’s a good idea to keep your Journal handy while you are reading.

Whenever you read, you have a personal response. You either like what you’ve read, or you don’t. It seems realistic and genuine, or it doesn’t. Certain feelings, thoughts, and even memories of your own experiences may be triggered by the reading.

Think about what happens when you go to a movie with a friend. What do you talk about afterwards? Do you analyse characters? Do you discuss the significance of the movie? Or do your comments sound more like the following?



When you read, you probably have similar personal responses. You may relate to one character more than another. You may wonder what certain details and actions mean. One part may particularly appeal to you.

Your personal response is important. The author is trying to “touch” you, to make you feel something, wherever you may be. If you don’t have a personal response, the author has failed to reach you.

Here are some personal responses to the story “Lies My Father Told Me.”



I don't get what "regs, cloze, botels" means. But I liked the grandfather, and this kind of reminds me of when my grandpa died. Just like the little kid in the story, I didn't trust my mom because she said he had gone away someplace where he'd never feel pain again, and she never let me even go to the funeral.



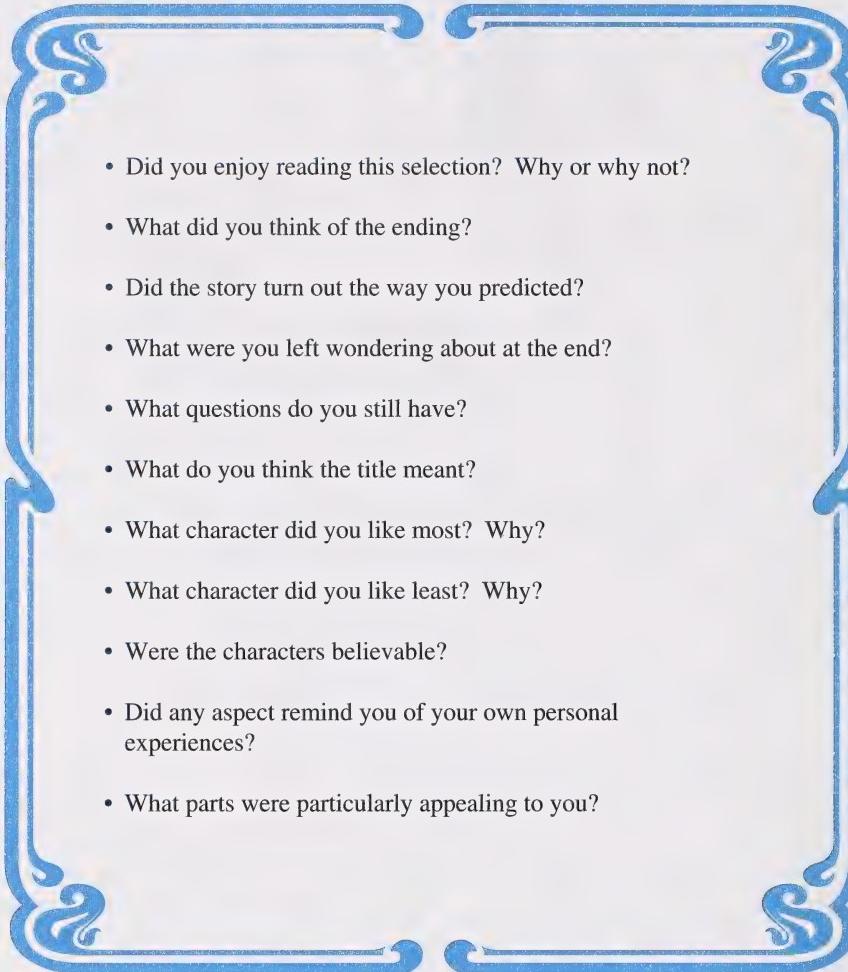
I felt sorry for the father. Trying so hard to reach his son, not understanding the 'wise old youngster,' putting up with a smelly horse and stable, and in the end, disliked and mistrusted by the boy.

I enjoyed the picture of Montreal's muddy, lively back lanes. I've visited Montreal, and I know exactly what is meant when the boy talks about breathing deeply to enjoy the smell of the sea and oak trees and flowers. I especially liked the line: '... the wind from the river was bringing the perfumes of the mountain and spraying it over the city.' What a beautiful way of saying it!



Throughout this course, you will be asked to write personal responses to pieces of literature in your Journal. All this means is that, as soon as you finish reading, you write what you liked, felt, or wondered about as you were reading.

The following questions may help you decide what to write in a personal response to literature. Not all the questions apply to every piece of literature that you read.

- 
- Did you enjoy reading this selection? Why or why not?
 - What did you think of the ending?
 - Did the story turn out the way you predicted?
 - What were you left wondering about at the end?
 - What questions do you still have?
 - What do you think the title meant?
 - What character did you like most? Why?
 - What character did you like least? Why?
 - Were the characters believable?
 - Did any aspect remind you of your own personal experiences?
 - What parts were particularly appealing to you?

These questions are meant as helpful suggestions only. You do not have to answer all these questions in writing a personal response to literature. You may not even want to answer any of the questions. There are many alternative ways you can choose to respond to what you have read.

Here are two examples of what students wrote as personal responses to the story "The Bully."

If I had ever met Aubrey I'd have smacked him good. Nobody pushes me around. What I don't get is how come only this kid was bullied around by Aubrey? Weren't any other kids bullied too? And why didn't the kid's parents do anything about it? I didn't understand why he says his hate grew when he got older. I don't think that part is too realistic. Usually you just forget the jerks in your life, I think.

I liked this story a lot. The same sort of thing ~~happened~~ happened to me when I was in grade ~~six~~. This girl named Meagan who was really popular was really mean to me, and she got all the other girls together to gang up on ~~me~~ and put nasty notes in my desk. I ~~dislike~~ hated her so much I could have ~~killed~~ killed her. Then we got to senior high school most of her friends moved away to other schools and Meagan was all alone. She was having trouble in school too, and most people avoided her because she was ~~so~~ ^{when} unpleasant to be around. I actually felt sorry for her then, and my hate died.

When you write a personal response in your Journal, it is private. You may choose to show what you write to others, but you choose what you will share and what you will keep to yourself.

Remember that in your Journal, you do not have to worry about spelling, punctuation, or grammar. Your sentences may not make sense. Your writing may be messy and not very logical. That's okay. You just write what you feel. No one will see your Journal writing unless you decide to show it to them. If you plan to share a piece of Journal writing with someone else, you should consider polishing it up first.

JOURNAL

In your Journal write a personal response to the story “Lies My Father Told Me.”

Activity 2: Making Meaning from Your Reading

When you read, you should actively try to make sense of the text. You should also try to connect what you have read with your own knowledge and ideas about the world. This is called “making meaning,” and it is the core of the whole reading process. But how do you get meaning from what you read?

How do you know if you have understood a story after reading it? Why did certain events happen? Why did characters behave that way? Do you feel that you really know and understand the characters? How can you answer these questions? Simple. Ask more questions!

In class the teacher sometimes asks questions to see if you have understood. Throughout this English 13 course, you will be asked questions for the same reason. The questions will test how much you remember, and help you go back through the story to see what you missed.

But it is far better to check your own understanding by making up your own questions.



Asking Questions

Imagine that you are a news reporter investigating an important story. What would you ask the witnesses? If a reporter just asks, “So, what happened?” he or she may miss important facts or even interesting details about the story.



You see? So reporters use what is called the “5 Ws + How” to help them think up good questions.

WHO?

WHAT?

WHEN?

WHERE?

WHY?

HOW?

You can use these 5 Ws + How to discover the main ideas in a story or poem. If you really think, you can even create questions without easy answers. These questions can uncover some interesting issues for discussion.

Here are some 5 Ws + How questions about the story “The Bully,” which you read in Section 1.



Who is the narrator of the story?
What's he like as a person?

What did the narrator mean when he says “my hatred of him matured ... took on the known shape of a presence”?

Where was the battlefield? **What** was the offensive they were trying to launch?



Who were “the Princess Pats”?

When did the early part of the story take place?

Why was Aubrey so nice to the narrator when he met him in the crater?

How did the narrator’s hate for Aubrey die at the end?





What is Aubrey thinking when he meets the narrator in the crater?

What point is this story making about bullies?

What other interesting questions could you ask about this story?

When you ask questions like these, you show that you have already started to understand the story or poem. When you try to answer the questions, you are led into a deeper exploration of the literature.

There are two other questions you can ask when you examine literature:

What if?

What next?

What if lets you imagine all kinds of possibilities that never happened in the story but could have. *What if* questions are fun to ask, and they are creative.

What if Aubrey had been killed on his way through the battlefield, and the narrator had recognized the body?



What if the narrator and Aubrey had met not on the battlefield, but on the street or in a restaurant?

What if Aubrey had told the story?



What will happen **next**? Will the narrator and Aubrey become friends?



After the battle is over, will the narrator and Aubrey talk about their boyhoods and discuss the bullying?

1. Write questions of your own about “Lies My Father Told Me.” Use the following starters:

Who _____

What _____

When _____

Where _____

Why _____

How _____

What if _____

What next _____

Compare your questions with those in the Appendix, Section 2: Activity 2.

What Happened?

How do you figure out what happened in a story? What if you have tried to visualize the story using the RIDER technique and you have asked some questions, but you still don't really understand what the story was about?

Lots of details are given in a story. Your job is to figure out which are the main events and mentally join them together in a storyline that makes sense. Here are some questions you can ask to help yourself determine the most important events or scenes in a story.

- Who is the main character?
- What seems to be the main character's major problem?
- As you read through the story, what new problems, or crises, or obstacles complicate the main character's problem?
- How is the main character's major problem finally solved?
- What does the main character learn, if anything?

Obviously you do not completely ignore all of the details related to minor characters and their problems. All you are doing is setting these aside while you figure out the main story.

For instance, a student might imagine the following responses to these questions for “The Bully.” (These responses represent only one interpretation of the events. There may be others.)

- *The main character is the narrator, who is the young boy terrorized by the bully.*
- *His major problem is Aubrey, a bigger boy who torments him.*
- *One new problem is that even though the boy grows up away from Aubrey, his hatred of Aubrey doesn't go away. A much bigger problem is faced by the narrator when he must lead a small group of men on a dangerous mission through shelling and machine-gun fire to meet a squad from a troop called the “Princess Pats.”*
- *The problem of the narrator's hatred for Aubrey is solved when he realizes that the stranger he is so glad to see alive on the battlefield is actually Aubrey.*
- *His last line “Hate dies funny.” seems to indicate that the narrator has learned something about hatred. He marvels at how quickly his long, intense hatred of Aubrey disappeared. He realizes how foolish it has been to keep his childhood hatred of Aubrey alive for so many years.*



Notice that sometimes the main character of a story is the narrator, not the person the narrator talks about or shows the most. For instance, some readers may have thought that Aubrey was the main character in “The Bully.” But Aubrey didn’t really have a problem that occupied the reader from the beginning to the end of the story. Look for a character struggling with the problem that is the focus of the story.

2. Now it’s your turn. Write responses to these questions to determine the main events and issues of the story “Lies My Father Told Me.”

- a. Who is the main character?

- b. What seems to be the main character’s major problem?

- c. As you read through the story, what new problems, or crises, or obstacles complicate the main character’s problem?

- d. How is the main character's major problem finally solved?

- e. What does the main character learn, if anything?

Compare your responses with those in the Appendix, Section 2: Activity 2.

What Is a Character?

All through this section people in the stories have been referred to as characters. The characters are very important to the whole story. The main storyline is based on problems the characters have. But what is a character?

Are you a character? No. A character is not a real person. A character is an imaginary creation of the author. But a character is usually made to appear like a real person with ideas, feelings, likes and dislikes, a past with memories, and a very unique way of acting and talking. Just like you, main characters in a story should have complete personalities. They should seem realistic in the way they talk, act, and think.

In Section 1 you spent a lot of time looking at yourself as a person. You tried to learn things about yourself from looking closely at your clothes and other belongings, your background memories, your interests, likes, and dislikes.

You need to look at story characters just as closely.



A big part of your job as a reader is to get to know the characters just as if they were real people you have met. You can use the RIDER technique and details from the story to picture the character in your mind. Then you can try to hear in your mind how the character sounds. If the author doesn't give you many clues, you can fill in the details for yourself. You should look carefully at the kinds of things the character does and the things he or she says. You should watch how the character treats other people. You can also look for hints about the character's interests and hobbies.

Finally, you can use all the information you have gathered to judge the character. What kind of a person is this imaginary person? Do you like the person?

3. Choose either the grandfather from "Lies My Father Told Me," or Aubrey from "The Bully," for this question. What clues does the author give to help the reader understand the character you have chosen?
 - a. List any clues you can find about the character's physical appearance.

- b. How does the character act towards others in the story?

- c. Choose two of the character's actions in the story. What do these actions tell you about the character's personality?

- d. Reread the parts of the story where the character is talking. What kind of person do you think the character is, based on what is said? Is the character kind and caring, selfish and mean, funny, rough, wild, timid, serious, or conceited? Use your imagination to find words to describe the character.

- e. Now reread what other characters in the story say about this character. How do they act towards him? What hints do other characters give about the character's personality, relationships, behaviour, and attitudes?

- f. List four or five words or phrases that **you** feel accurately describe the character's personality.

Compare your responses with those in the Appendix, Section 2: Activity 2.



In this activity you learned that you can discover how much you understand after reading a story by asking questions. Your understanding of a story can also be increased if you try to get to know the main character because the story revolves around him or her.

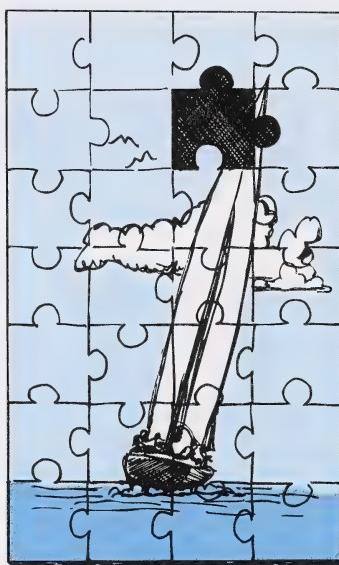
In the next activity you will learn more ways to help you understand what you read.

Activity 3: More Techniques to Help Build Meaning



Context: the clues in a sentence or passage that help the reader determine the meaning of an unfamiliar word or phrase

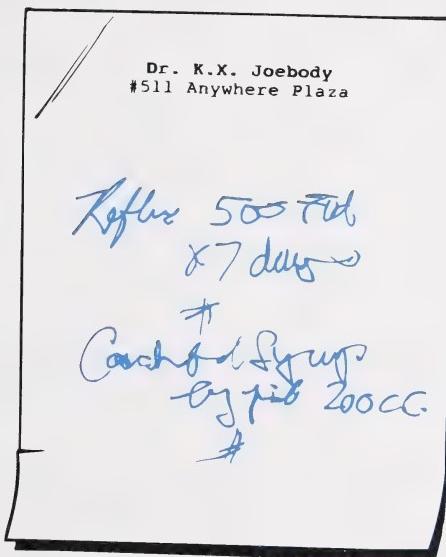
Sometimes a reader lacks the background knowledge that is essential to understanding the material. Some readers skip helpful clues to meaning that are given in the selection. Some people get bogged down in their reading by unfamiliar words. In this activity you will learn how to use **context** to unlock meaning, how to build your background knowledge, and how to use the dictionary and other sources to help when you have trouble understanding what you are reading.



What does the missing piece of this puzzle look like? A very important key to understanding what you see and read is your own background knowledge and experience. You know, for instance, that a sail forms one unbroken line and usually doesn't have a hole in it, so you are able to mentally picture the missing piece.

Reading Tip: Good readers always try to connect new words and ideas to what they already know.

Like many other people, you may often find words and symbols in your reading material that you do not understand. This is not your fault. It just means that you don't have the background knowledge or previous experience to understand certain words. Once you gain this experience or build the background knowledge needed for a particular message, you will be able to decode it.



Doctors who can understand this prescription may not be able to read and understand the following instructions unless they have crocheting experience or the necessary background knowledge of crocheting terms and procedures.

CROCHET INSTRUCTIONS – BABY BOOTEES

TOP VAMP: Row 1: Working up front loops only, pull up a loop in st at base of ch-2, pull up a loop in next dc. YO and draw through all loops on hook (ch1, pull up a loop in next 2 dc, YO and draw through all loops on hook) 5 times, skip next dc on last long rnd worked, s1 st in front loop of next dc. Ch 2, turn.



Try reading this message:

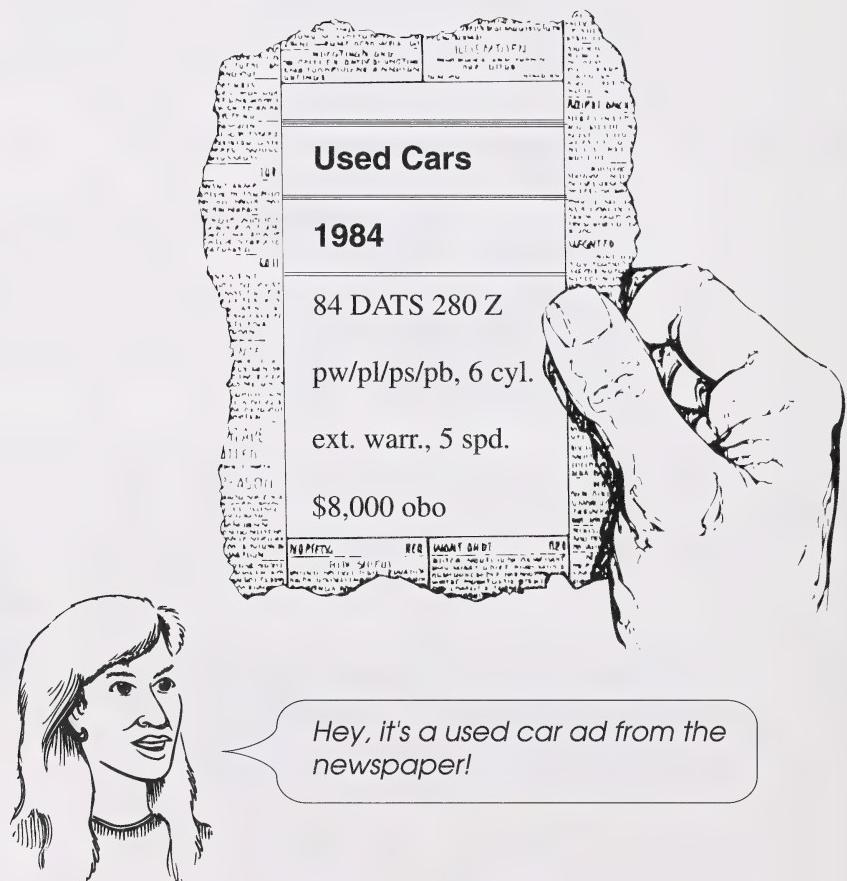
84 DATS 280 Z

pw/pl/ps/pb, 6 cyl.

ext. warr., 5 spd.,

\$8,000 obo.

What is this message trying to say to you? Would knowing where this message came from help you make sense of it?





Now I understand. It's a Datsun 280Z with power windows, power steering, and power brakes. What's power I?



Power lights? Power lighter? Power licence?



Power lubrication? Power lift?



I know! Power Locks!

1. Can you figure out the rest of the message?

Compare your response with that in the Appendix, Section 2: Activity 3.

Decode: to change a coded message into understandable language

One clue to the meaning of a written message might be where it appears. Context clues can also help you to **decode** the meanings of unfamiliar words.

Context refers to the clues in a sentence or passage that tell the reader the meaning of an unfamiliar word or a familiar word that may have more than one meaning.

You can use these clues to help you guess the meaning of an unfamiliar word.

2. Now test yourself on your ability to use context. Try to figure out the meanings of the boldfaced words in the following sentences from “The Bully.” For some you may need the background knowledge of the whole story up to the quoted sentence. For others, you may need to go back to the story to find the word and read the passage surrounding it.

Circle the word or words that you think comes closest to the meaning of the word in **boldface** type.

- a. “Being at that time a very small, measly little boy consisting largely of freckles, knuckles, knees and feet, I believed devoutly in the principle of **non-resistance**.” (second paragraph on page 24)
 - taking revenge
 - joining in
 - not fighting
 - not running
- b. “Two or three times, we had to cringe while German stick bombs whanged close; we **lobbed** ours back until we got silence.” (third paragraph on page 26)
 - threw
 - gathered
 - ran
 - held
- c. “His pale eyes stared **incredulous** and triumphant down into mine.” (third last line on page 26)
 - incredibly big
 - cruel
 - hopeful
 - surprised

- d. “Two or three times, Sgt. Windsor had to slide the nozzle of the **Lewis** over the lip of craters and spray a pan of fire into brush clumps.” (third paragraph on page 26)
- another soldier
 - a type of gun
 - a bucket
 - a German bomb
- e. “But each time up, we saw the **Pats** coming to us.” (fourth paragraph on page 26)
- a regiment of Canadian soldiers
 - dogs
 - German soldiers
 - bombs

The big question you should ask yourself is: Do you **really** need to understand every word you are reading in order to understand the meaning of a selection?

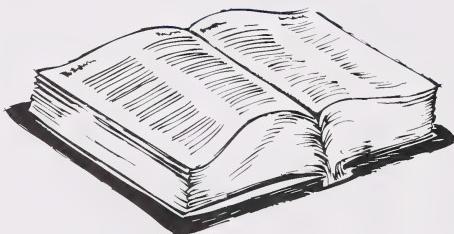
Answer: OF COURSE NOT!

The key is to keep pushing your reading forward. If you stop and dwell on the meaning of each individual word, you will quickly get bogged down. Guess at the meaning of the words you don’t know, and **go on reading**. Chances are good that some of the unfamiliar words are only “nice-to-knows.” They may add a rich detail or two for readers who know what these words mean, but they will not be essential to understanding the important parts of the story.

3. What do you do when you come across words you don’t know? List the strategies you use to deal with unfamiliar words in your reading.
-
-
-
-

Compare your responses with those in the Appendix, Section 2: Activity 3.

Using the Dictionary



If an unfamiliar word cannot be understood by looking closely at context, and if you feel the word is an important one that you simply must understand before going on with the reading, then you could look it up in a dictionary of your choice.

Follow these steps when looking up a word in a dictionary:

- Use the guide words at the top of the dictionary pages to help you find the page containing your word.
- When you find your word, try saying it to yourself, using the pronunciation shown in the dictionary.
- Find the most important meaning of the word. If there are many meanings, the first one will usually be the most common meaning.
- Go back to the new word in your reading material, and try reading the sentence over with the word's meaning clear in your mind.
- Try to picture the sentence in your mind using the new meaning to fill in the gap. If the sentence is still not clear, try using one of the other meanings of the word listed in the dictionary.

Using Other Sources to Help Your Comprehension



I liked "The Bully," but I didn't get half of it. Like what's "Vimy"? And this thing about a Princess Pat is weird.



Well, the author uses many words that might be familiar to people with background knowledge about World War I, but these words are difficult for any one who lacks this information. What are some ways you can figure out the words?



Look them up in the dictionary.



Well, yes you could, but that is a slow method and you might get so bogged down in the definitions that you lose sense of the main ideas in the story. Besides, I bet you'd have a hard time finding a word like "Lewis" in the dictionary.



Well, you could ask someone else what the words mean.



That's a great idea. But what if there's no one else around who knows what they are?



Some of the ideas you can sort of figure out. I didn't get the part about the Lewis the first time through, but when I went back and read that part slower I could see he's sliding the nozzle of this Lewis over the top of the crater, and then firing it into the bushes.



Hey, you know, I'd like to learn more about World War I, like from the encyclopedia, or in the library or something.



Another great idea. Finding out more about the background information referred to in the story not only helps you decode some of the words, but also helps you picture the events and perhaps understand why characters do what they do. And remember, librarians are very helpful. All you need to do is ask at the Information Desk for whatever you need.

Building Your Vocabulary

Some people find that the more words they learn, the more material they understand. Obviously, you have to decide what kind of words you want to learn. It doesn't help a musician to learn a bunch of biology terms unless she or he is planning to read biology texts or articles. Similarly, many words used in literature written before the twentieth century are no longer part of English language usage. What's the point of learning and remembering the meanings of such words unless you plan to read a lot of literature written in a particular time period?

When you decide the kind of reading (newspapers? technical manuals? history? business reports? medieval literature? crochet instructions?) you'd like to be able to comprehend better, try keeping a list of unfamiliar words that occur in that material. Some people set themselves a goal of learning a new word every day. Each time they find out a new word meaning, either by figuring it out or by looking it up, they write down the word, write down a brief summary of the word's meaning in their own words, and then write a sentence using the word.

If you really want to improve your vocabulary, use it in your writing or conversation, on **the day you learned it**. That way the word is more likely to stick in your mind.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Do you have trouble understanding stories? The following two questions provide additional practice.



Read the story “Long, Long After School” on page 13 in your textbook *Fast Forward*. This story is like a piece of memory writing. The author relates an incident recalled by his friend about their Grade Three teacher, who has just died. As you read, use the details provided in the story to picture Miss Tretheway. Once your mental image is clear, try to get the story to play in your mind like a movie. After reading, do the following exercises.

1. Write your personal response to this story. Turn back to Activity 1 for a list of suggestions for personal responses.

2. Write three questions you have about this story. Discuss answers to your questions with a small group of other students. (For suggestions of question starters, turn back to Activity 2.)



Compare your responses with those in the Appendix, Section 2: Extra Help.

Enrichment

Increase your understanding of this section by completing the following two enrichment activities.

1. In this section you learned how to make up questions about what you have read, using the 5 Ws + How, What if, and What next. Making up questions for a test to give to someone else is one of the best ways to check your own understanding.
 - a. Try making up a test about the story “Lies My Father Told Me.” Your test should have five to ten questions.

Make your questions very specific, but not so specific that you are asking about very small details that aren’t really important. You should not try to trick or fail people with your test. Your questions should simply check people’s understanding of the most important characters, events, and issues in the story.

- b. Have a person who has read the story write your test. Mark the test yourself. Then think about these questions: Was the test a good one? What problems were there? What would you do differently if you could make up the questions for the test again?

2. Drawing can help you check your understanding of a story and extend your mental picture of the characters, setting, and action.

Draw an episode from “Lies My Father Told Me” in the form of a comic strip. Draw the setting, characters, and action as you visualized them. Put the words the characters say in speech balloons.

You may prefer to use photographs or magazine pictures to represent the characters instead of drawing them.

Compare your responses with those in the Appendix, Section 2: Enrichment.

Conclusion

This section was concerned with helping you to make meaning from what you read. The following reading strategies were presented:

- Before you start reading, you should know your reading purpose.
- As you read, try to visualize what you are reading about.
- Ask yourself questions about what you are reading.
- Try to use context clues to figure out unfamiliar words.
- After reading, think about your personal response to what you have just read.



ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.



SECTION 3

CELEBRATE YOURSELF

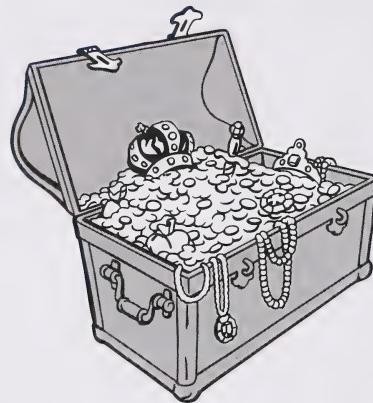


In Section 2 of this module, the focus was on reading. In Section 3 you will spend more time writing.

After completing this section you will know how to develop ideas for writing by using prewriting techniques such as clustering and brainstorming. You will learn how to adjust your writing for different audiences. You will also use a writer's handbook to help get your writing in shape for sharing with an audience.

All of the writing you will do here is based on yourself – all those thoughts and feelings tucked away somewhere in the treasure house of your mind.

Activity 1: Your Mind Is a Treasure House



When you think, do you see pictures in your mind? Do you think in words? Or do your thoughts make meaning to you in some other way?

STEFAN

by P.K. Page

Stefan
aged eleven
looked at the baby and said
When he thinks it must be pure
thought
because he hasn't any words yet
and we
proud parents
admiring friends
who had looked at the baby

looked at the baby again¹

¹ P.K. Page for the poem “Stefan” by P.K. Page printed in *Speak for Yourself: Listening, Thinking, Speaking*. Reprinted with the permission of the author, P.K. Page.

If you can, discuss the following questions with a friend, classmate, teacher, or someone at home. If you are alone, think about answers to these questions.

- Is it possible for a baby to think?
- What sort of thoughts might a baby think?
- How would the baby think without any words?
- Have you ever had “pure thoughts” without any words? What form do your thoughts without words take?
- Why did the parents and “admiring friends” look at the baby again after Stefan spoke?
- Can you remember any thoughts you had as a child before you could speak?

JOURNAL

In your Journal write your thoughts about the poem “Stefan.”

So far in this module, you have been asked many times to reflect on your own thoughts and memories. In Section 2 you discovered that this is important for reading because your own background knowledge and experience help you understand and mentally picture what you read.

In writing, your own thoughts and memories are the starting point for what you will write about. One way people use to start writing is called *freewriting*, which you learned about in Section 1.

Now you will learn two other ways to get started on your writing.

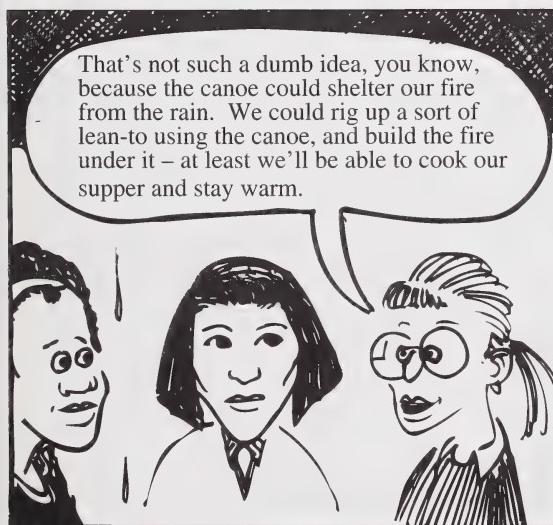
Brainstorming

Imagine that you have been planning a camping trip with some friends for two months. It is finally the May long weekend, and the four of you are roughing it in the wilderness along the Red Deer River. You've put up your tent, you've got a cooler full of food, and you've just spent a terrific Saturday in the sun, canoeing in the white water of the river. There's no electricity, or plumbing, or telephone – but hey! You're full of enthusiasm and out to have a good time.

About 8 P.M., just as you're starting the fire to cook some hot dogs for supper, it begins to rain. You try waiting it out, huddled in the tent. But the rain gets heavier and you realize you're in for a major thunderstorm. The tent starts to leak. The temperature drops (after all, this is Alberta!) and soon you're all shivering in misery.

What do you do?





Brainstorming: a prewriting technique used to generate as many ideas as possible without restraint or criticism

This example shows the use of **brainstorming** to solve a problem. But brainstorming can also be used for other purposes such as the following:

- to invent a new product that can be marketed



- to find new ways to do something



- to review things you've learned



- to explore feelings and emotions



- to find appropriate words or names



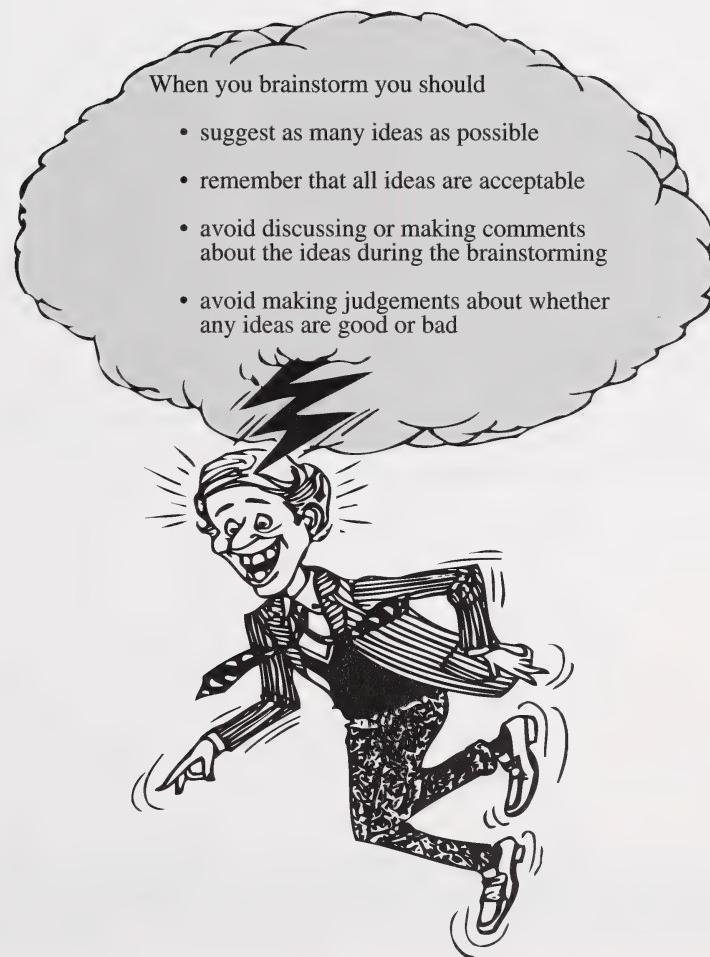
- to find ideas to write about



In general, the purpose of brainstorming is to discover or invent new ideas. You will be using brainstorming as a way to start writing.

A brainstorm is like a rainstorm of ideas. You turn your brain on, sit back, and let the ideas flow. You do not judge the ideas at all. You do not hold back any ideas that seem unrealistic, or trivial, or silly. Once your brain relaxes and realizes that you won't criticize the ideas or worry that the ideas aren't good enough, the thoughts usually come tumbling out faster than you can write them down.

Brainstorming by yourself is the same as brainstorming in a group, except that in a group you have to be especially careful not to make other people feel self-conscious about their ideas. The goal is to come up with as many ideas as possible. Some ideas spark new ideas. Some ideas that seem weird at first actually can be turned into an idea that will work.



1. Allow yourself a minute to brainstorm as many ways as you can think of to use a paper plate.

What can you do to increase the number of ideas you had?

What can you do to speed up the rate of ideas you get?

2. a. Choose **one** of the following topics. Circle it. Now brainstorm as many ideas connected to the topic as you can.

animals

vacations

shopping malls

terrorism

parents

Christmas

television

fast food

sports

video games

- b. Now reread your list, and think about these questions:

- Can you group the ideas into categories? Can you name the categories?
- If you were to write a composition about the topic you brainstormed, which three ideas on your list would you choose to write about?

Compare your responses with those in the Appendix, Section 3: Activity 1.

When you brainstorm a list of ideas and thoughts about a topic as preparation for writing, you are recalling all the forgotten ideas and feelings you may have about that topic. But what do you do when your ideas truly run out and the brainstorming grinds to a halt?



In Section 2 of this module you practised asking the 5 Ws + How questions about a story or poem. You can use the same technique to ask yourself questions about a topic you are brainstorming.

For instance, suppose Margot wants to write a composition about shopping malls. She begins by brainstorming this list of ideas:



*stores
bright lights
balloons
teenagers hanging around
greasy smells*

*mirrors
hamburger joints
loud noise
movies
30% off*

That's as far as she gets on the first round, so she tries using the 5 Ws + How technique to add more ideas. She sets up six lists, and brainstorms ideas under each question.

<u>Who?</u>	<u>What?</u>	<u>Where?</u>
little kids	clothing stores	downtown
parents with strollers	record stores	West Edmonton Mall
teens holding hands	stereo shops	suburbs
my friends and I	movie theaters	big cities
old people on benches	ice rink	video arcades
tourists	water slides	North America
	games and rides	
	lots to eat – junk food	
	sports stores	
	ice cream	
	fake trees	
	skylights	
<u>When?</u>	<u>Why?</u>	<u>How?</u>
Sundays and holidays	"hanging out"	bus
12 hours a day	bored	tourist tours
after school	escape from school	friends drive
lunch hours	excitement	parents drive
	spend money	bike
	entertainment	walk
	get new clothes/shoes	taxis
	meet girls/guys	

3. Go back to the list of topics in question 2. Choose a new topic. Using the 5 Ws + How technique, brainstorm all the ideas you can about the topic.

Who?

What?

Where?

When?

Why?

How?

Reread your lists, and ask yourself these questions:

- Are some items more important than others?
- Could one item include some of the others?
- Are any items the cause or effect of another item?
- Can the items be put into groups that are different from the six groups dictated by the question starters you used on the previous page?
- Can the items on the list be put into a certain order?
- Are some items more appealing to you as writing topics than others?

Compare your responses with those in the Appendix, Section 3: Activity 1.

When you ask questions like these about your brainstormed lists, you are getting ready to turn your ideas into a piece of writing.

Clustering

Making lists is a way to record and organize the ideas you brainstorm. Another method you can use is **clustering**.

In clustering, you write any topic in the centre of a piece of paper and draw a circle around it.

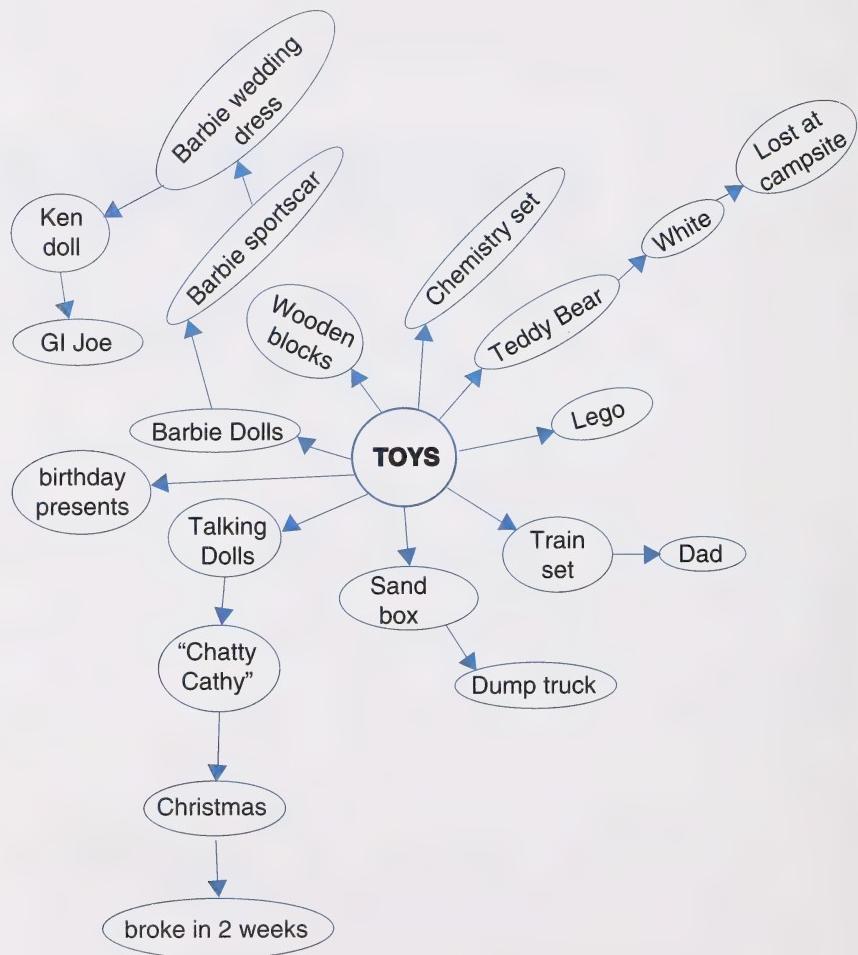


Clustering: a prewriting technique in which ideas related to a single word or concept are drawn in "clusters" around it. Clustering is also called mind-mapping or webbing.

Then you write any word, or thought, or feeling, or memory that pops into your mind when you think about the topic. Your mind automatically has many associations with the idea of “toys,” depending on your past experience with toys and your knowledge of them.

Whenever a word or idea occurs to you, write it down and put a circle around it. Then, expand that part of the cluster by adding related ideas.

When you have gone as far as you can with that idea, start again with another.



4. Try the clustering technique with the word *dog* or *cat*. Remember to write down all the thoughts, words, feelings, and ideas that your mind associates with this animal. Relax and let the ideas flow!

So far, you have been given all the topics for your prewriting activities. But most writers think up their own topics. Now it's your turn.

5. Pick a topic – anything in your experience. Here are some ideas:

- a feeling
- someone's name
- something in nature
- a current event
- something you do every day

a. Create a cluster about the topic you chose.

- b. Now try writing about one of your ideas or memories.

Compare your responses with those in the Appendix, Section 3: Activity 1.

Your clusters are personal because they show your own unique ideas and feelings about the topics you choose. Here are some questions to ask yourself about your clustering experience:

- Is clustering easy or hard for you?
- What problems did you have?
- What interesting ideas did you “uncover” through clustering?
- Did any of the words or ideas you wrote down surprise you?
- Did the clustering technique help you produce any ideas that you would like to write about?

Activity 2: Think Positive!

In Activity 1 you learned that your mind is a treasure house of ideas. What ideas have you stored there about yourself? In this activity you will explore self-esteem.

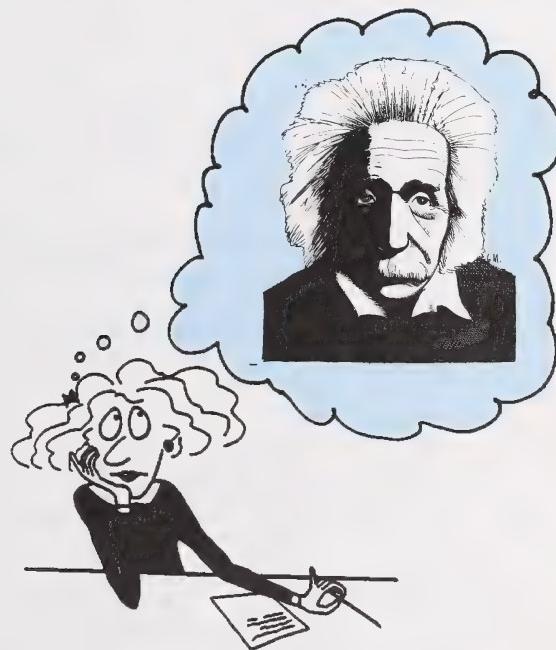
What is self-esteem? Have you ever met people who had low self-esteem and negative thoughts about themselves? Have you ever had moments in your life when you thought very little of yourself or perhaps became depressed about yourself?



All people go through times in their lives when they are unhappy about something they did or said, and almost everyone feels there is some way in which they could improve themselves. These moments of negative thinking, however, are different from low self-esteem. When people have low self-esteem, they may think that other people are better than they are, or they may not value their own opinions, feelings, skills, and experiences.

Many successful people say that the key to their success is positive thinking. Believe it or not, writing can be an excellent way for you to build a healthy self-esteem and focus your thoughts in a positive direction.

The following exercise is designed to help you *think positively* through writing. First, think of any two people – living or dead – whom you admire or feel a certain attraction towards. Or the people may have life experiences or personalities similar to yours.



Imagine these two people as your personal friends. Imagine that they are very fond of you, know you well, support you when you're down, and encourage you to explore your talents.

Now imagine that you are one of these people and *watch yourself come through the door*. Look at how you move, what you say, your gestures, your facial expressions, your actions and reactions to people, your own distinct style. Watch yourself the way you would look at a true friend whom you like very much.

JOURNAL

In your Journal respond to the following ideas.

Write down all the positive qualities you see about yourself. Be specific – and look at yourself through *positive* eyes! When you are finished writing from the point of view of your first “friend,” move onto the second “friend” in your special imaginary group and write what that person sees when he or she watches you walk into a room.

In the following poem Yevgeny Yevtushenko celebrates life, and looks at himself in the same positive way you just looked at yourself. Even when he writes about his personal weaknesses, he seems to accept these weaknesses as special because they are part of him.



Read along silently as you listen to the poem being read aloud on the Companion Audiocassette. Then reread the poem to yourself. As you read, ask yourself the following questions:

- Which personal characteristics make the poet especially happy?
- What personal weaknesses does he accept as being special parts of himself?

Prologue

Yevgeny Yevtushenko
(translated by George Reavey)

“Oh, those who are my generation!
We’re not the threshold, just a step.
We’re but the preface to a preface,
a prologue to a newer prologue!”

I’m many-sided.
I’m overworked,
and idle too.
I have a goal
 and yet I’m aimless.
I don’t, all of me, fit in;
 I’m awkward,
shy and rude,
nasty and goodnatured.
I love it,
 when one thing follows another
and so much of everything is mixed in me:

from West to East,
from envy to delight.
I know, you'll ask:
 “What about the integral aim?”
There's tremendous value in this all!
I'm indispensable to you!

I'm heaped as high
as a truck with fresh mown hay!
I fly through voices,
 through branches,
 light and chirping,
and butterflies flutter in my eyes,
 and hay pushes out of cracks.

I greet all movement! Ardour,
and eagerness, triumphant eagerness!
Frontiers are in my way.

It is embarrassing
for me not to know Buenos Aires and New York.
I want to walk at will
 through London,
and talk with everyone,
 even in broken English.

I want to ride
 through Paris in the morning,
hanging on to a bus like a boy.
I want art to be
 as diverse as myself;
and what if art be my torment
and harass me
 on every side,
I am already by art besieged.
I've seen myself in every aspect:
I feel kin to Yesenin
 and Walt Whitman,
to Moussorgsky grasping the whole stage,
and Gauguin's pure virgin line.

I like
 to use my skates in winter,
and, scribbling with a pen,
 spend sleepless nights.

I like
 to defy an enemy to his face,
and bear a woman across a stream.
I bite into books, and carry firewood,
pine,
 seek something vague.

Yesenin was a poet, Walt Whitman was a writer, Moussorgsky was a musician, and Gauguin was a painter.

JOURNAL

In your Journal write a personal response to Yevtushenko's "Prologue."

If you can, talk about the following questions with a friend, classmate, teacher, or someone else who has read the poem. Then write the answers to the questions in the space provided.

1. Choose three activities the poet likes to do, three characteristics he seems to like most about himself, and three personal weaknesses that he accepts. Be sure you can personally relate to your choices. Write your selections in your own words:
 - a. Three activities the poet likes to do

- b. Three characteristics the poet likes about himself

- c. Three personal weaknesses the poet accepts about himself

2. Good writers try to create strong word pictures for their readers. For example, Yevtushenko uses the following vivid image to describe a specific activity he enjoys:

“and in the August heat I love to crunch/cool scarlet slices of watermelon.”

Remember the list you made of your favourite activities in Section 1: Activity 3. Go back to that list and choose one activity. Now, write a two-line description of that activity, using Yevtushenko’s model:

...and in the _____
(month) _____ (something about the month)

I love to

_____ (an activity you like to do in that month)



3. Yevtushenko describes his love for reading by using the image “I bite into books.” What do you think he means by saying “I bite into books”?

- a. Write an explanation of this image in your own words.

- b. Find another example in Yevtushenko’s poem of an image that you think is particularly vivid or striking. Copy the lines that describe this image.

4. a. What do you think the following lines mean?

“I’m heaped as high
as a truck with fresh mown hay”

This image is a comparison of two very different things. The poet is comparing himself to a truck heaped with hay. What do you think the poet sees in himself that is heaped high?

- b. Now try to write a comparison between yourself and something that shares similar qualities with you, but is very different from a human being. Use Yevtushenko’s model if you like.

I’m _____ as _____ as _____

Or, if you would rather, just write your own comparison without following the above model.

I’m _____

5. *Kin* are a person’s family or relatives. What does it mean when Yevtushenko says he feels “kin” to the poet, Walt Whitman, the musician, Moussorgsky, and the painter, Gauguin?

Compare your responses with those in the Appendix, Section 3: Activity 2.

Now try writing a poem about yourself. This poem will become part of the assignment for this section. You may want to write about

- your strengths
- your weaknesses
- the activities you “love” to do
- situations that embarrass you
- people you feel “kin” to, even though they’re not your real family
- things you want



Before you begin writing, you may want to do some brainstorming or clustering.

You have already written two lines that you may want to use in your poem: a description of an activity you like to do in a certain month (question 2.) and a comparison between yourself and something else (question 4.b.).

You can write the poem in your own way, using the empty lines that follow this exercise. Or, if you like, you can follow Yevtushenko's model by filling in the lines below.

I'm many sided. I'm _____ and _____ too.

(Fill in these blanks with words that describe your personality.)

I have a goal, and yet I'm aimless. I don't, all of me, fit in;

I'm _____, _____ and _____, _____

and _____.

(Each blank is another word that describes something about you.)

I love it when

(Write about things you love to do.)

I'm _____ as _____ as

(Write a comparison between yourself and something else – see question 4.b.)

It is embarrassing for me when

(Describe things that embarrass you.)

I want to

(Tell about something you dream of doing some day.)

I've seen myself in every aspect. I feel kin to _____ and _____.

to _____ and _____.

(Fill in these blanks with names of people to whom you feel very close.)

I like to _____
_____ and _____

(Describe activities you really like to do.)

and in _____ I love to
(month)

(something about the month)

(Tell about what you like to do during that month – see question 2.)

(Now write an ending.)

If you are not following Yevtushenko's model, use the following lines to write your own poem about yourself.

Activity 3: Think About Your Audience

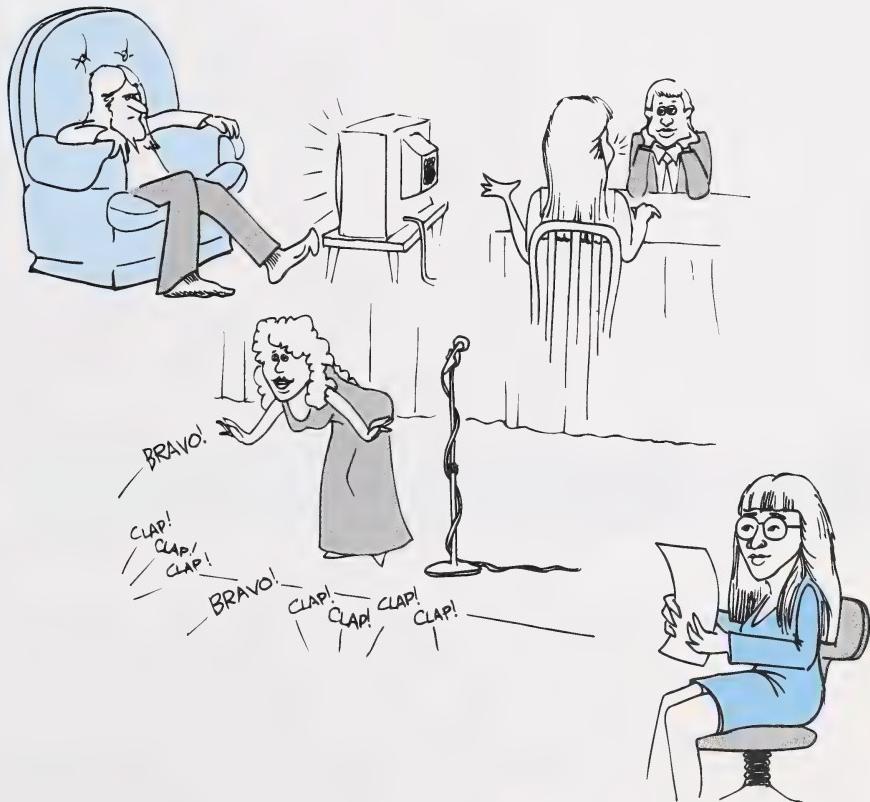


Who do you think would like to read the poem you wrote in Activity 2? Who would you want your **audience** to be? Did you have a specific audience in mind when you wrote the poem?

What is an audience?

How can you best reach that audience?

Audience: the person or specific group addressed by a writer, speaker, or visual message



All of the people in the drawings are audiences. You have probably acted as an audience in each of the situations illustrated. What are the differences between *hearing* people speak their ideas, *reading* what people have written about others' ideas, or *watching* people perform ideas?

Whatever form they use, when people present their ideas to you, they must be careful to craft the message so that it meets your needs as an audience.

Adjusting the Message to Suit the Audience

As a writer, you must also be aware of who your audience is. You almost need to try to crawl into the minds of your audience to discover their interests, their needs, and what kinds of messages they would understand and find appealing. You also need to imagine what your audience would reject as being uninteresting or difficult to understand.

1. It is impossible to know every single one of your readers when you are writing, but it is possible to be aware of some of their characteristics as an audience in general. List some of the questions that you should ask to help yourself find out about your audience before you begin to write.

Compare your responses with those in the Appendix, Section 3: Activity 3.

2. Now brainstorm a number of potential audiences that you think you could write for while you are working on your English 13 course.

Handwriting practice lines for the audience brainstorming activity.

Compare your responses with those in the Appendix, Section 3: Activity 3.

As you read and reread what you have written, you may find that your readers won't be able to see and feel what you are trying to express. You can remedy this by providing your readers with more details to help them see a clearer picture.

Whichever audience you choose for a certain piece of writing, you must decide just *how* you will phrase your message to suit that particular audience.

Can you make small changes in language to suit your audience? Sure you can. You do this all the time.

The details that you choose to include in your message may also change according to your audience.



3. Imagine you are developing an advertisement for a motorcycle that you want to sell to senior citizens. How would this ad be different from one you would use to sell the same motorcycle to adolescents?

Advertisement for Senior Citizens	Advertisement for Adolescents

Compare your responses with those in the Appendix, Section 3: Activity 3.

A good way to adjust your writing to meet the needs of an audience is to picture that audience in your mind. Who is your audience? Is it one person or several people? Pretend you are talking directly to that audience. Would you be casual and open with that audience? Would you be more stiff and formal? Would you use simple words and slang expressions? Or would you try to use more elegant speech? What words would you choose to phrase your message? What words and expressions would that audience understand? Which details would appeal to that audience?

4. It's good to practise writing for different audiences. Imagine that you are riding your bicycle and the brakes fail so you go through an intersection and are hit by a car. Your bicycle is wrecked and you are hurt. Write or record on a cassette tape a brief account of the event as you would tell it to each of the following audiences: a police officer, your mother, and a friend. Remember the language and details you use to describe the event may differ for each audience.
 - a. the police officer on the scene

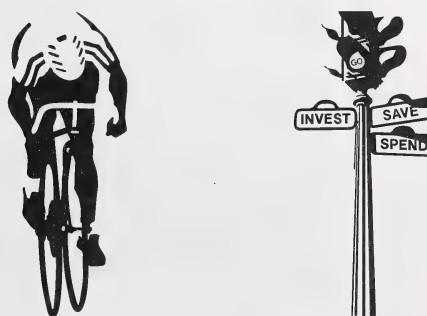


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- b. your mother

c. a friend

Compare your responses with those in the Appendix, Section 3: Activity 3.



Role

Your audience receives the message, but who are you when you send it?

Role: the person, animal, or object that a writer pretends to be when writing



Huh? I'm myself, aren't I?



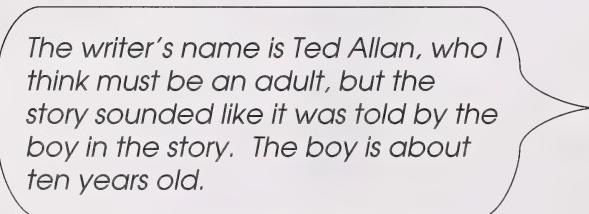
Yes, but you can pretend to be anyone. When you are writing, you can take on any **role** you choose.



Like what?



Writers take on roles all the time. Remember the story "Lies My Father Told Me" from Section 2? Who seems to be telling that story?



So let your imagination fly. Brainstorm a list of roles on the lines below. Think of all the people, animals, or things that a writer could pretend to be or take on as a role. A few have been given to help you begin your list:

- an alien from another planet
 - teenage mutant Ninja turtle
 - soldier on a battlefield
 - an old woman in a park
 - paralysed teenager in a hospital
 - snowshovel in love with a garden hoe
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Topic

Before you can start writing, you must also decide exactly what the topic is to be. Topics come from all kinds of places.

- You might be inspired to write a response to a piece of literature or an imitation of a piece of literature.
- A memory of something good or something fearful or something funny could trigger your writing.
- You may observe an interesting or unusual occurrence on the road, in the supermarket, at the dinner table, or elsewhere during your daily activities and begin writing by describing that happening.



- Sometimes people you admire or despise inspire you to write about them.
- You may want to explain something to someone, by writing a recipe or a set of directions.
- You may want to inform someone about events that have happened by writing a newsy sort of letter.
- You may have a problem with an item you bought and want to write a complaint to the manufacturer to get your money back.
- You could be in a traffic accident and need to write a report of exactly what happened as you saw it.
- You may read something in the newspaper that really bothers you and want to write to the editor to state your opinion.
- Perhaps you suddenly find yourself in love and feel all sorts of emotions that motivate you to write – love letters, love poems, love songs, romantic outpourings in a journal or diary. Some of our best literature comes from people who are in love.
- Maybe you want to write a letter to request a free item that a manufacturer is offering, ask a parent for money, or tell Santa Claus what gifts you want for Christmas.

Think about subjects you know something about or are interested in or have opinions about. Brainstorm a list of the subjects that could become the topic of a piece of writing. The following items are sample topics that some other students listed:

- things in a woman's purse
 - teenagers dating
 - distance education courses
 - selling a used car
 - advertisements for blue jeans
 - people who smoke in elevators
 - ten ways to make your mom angry with you
 - vacations to avoid
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Format

Format: the overall structure of a piece of writing

After deciding your topic, role, and audience, you must next decide what **format** to use for your piece of writing. Here are some possible formats for writing:



What other possible formats are there? Think about all the things you have ever read in your life. Then brainstorm a list of possible writing formats. A few have been given as a starter for your list:

- diary entry
- short story
- magazine article
- poem

RAFT

RAFT? What does a raft have to do with Language Arts?



RAFT is an acronym. That means it is made up of the first letters of several words. In this case the words are concepts that you have just been studying.

R Role

A Audience

F Format

T Topic



Review your list of roles, and choose one that you would enjoy taking on right now in a piece of writing. Write down the role you have chosen:

Now review your list of audiences. Choose an audience that you think would be fun to write for in the role you have chosen. If there is not an audience on your list that is suitable, think of a new audience. Write down the audience you have chosen:

Now you need a topic. Review your topic list, and choose one that the person of your role could be writing about to the audience you have chosen. If you like, dream up a new topic. Write down the topic of your choice:

Finally, choose a format from your format list. Write your chosen format here:

Now use your choices to fill in the blanks in the following sentence:

As a _____, write a _____ about a _____
(role) (format) (topic)
to a _____.
(audience)

You have just written out your own assignment for this section. If you wish, you may change your assignment by inserting a different role, audience, format, or topic. Play around with the statement until you have an assignment you feel comfortable writing.

5. Follow the directions you gave yourself when you filled in the blanks of your “RAFT” assignment to write a first draft. Don’t worry about spelling, punctuation, or grammar just yet. Concentrate on your role and your audience. Picture your audience clearly in your mind. Try to get inside your role by thinking and feeling as if you are the person, animal, or thing you are pretending to be.

Before you begin writing, you may want to brainstorm ideas in a list or create a cluster. You might even wish to freewrite about your ideas. If you want to use any of these prewriting techniques use the blank page that follows.

Write your first draft on the lines that follow.

Title _____

Compare your responses with those in the Appendix, Section 3: Activity 3.

Writer's Handbook



One of the most valuable tools available to you as a writer is the writer's handbook. This is a book that gives information about grammar, parts of speech, how to write a good sentence, how to write a good paragraph, punctuation, and much more. Many handbooks also offer tips for writing essays, letters, reports, and other formats.



There are many handbooks on the market, and you are welcome to purchase any handbook you choose. Look for one that seems “friendly” and easy to use.

The purpose of a writer's handbook is to help you polish your writing by correcting your mistakes in grammar and punctuation. Usually you will only polish your final draft, the one that you want to share with an audience. You don't need to worry about polishing your private writing, such as what you write in a journal, unless you want to share this writing with someone else.

But, a writer's handbook is useless if you don't become familiar with it before you need it. When you use a handbook you are usually in a hurry and don't want to spend time fiddling around trying to find the answer to your problem.

So how about a guided tour of your own writer's handbook? Begin by turning to the Table of Contents in your handbook and glancing over the topics that are listed. Do you recognize any of these topics?

6. Test yourself! Using the Table of Contents or the index at the back of your handbook, see how quickly you can find the topic that would give the information you need to solve each of the following problems. Then quickly glance at the appropriate section in the handbook itself to see if you are right.
- a. Page ____ Where should commas be used?
 - b. Page ____ Is a certain sentence a fragment or a whole sentence?
 - c. Page ____ Should the word *accept* or *except* be used?
 - d. Page ____ What does an outline to an essay look like?
 - e. Page ____ What is a relative pronoun?
 - f. Page ____ What words in a book title should begin with capital letters?
 - g. Page ____ What is a simile?

Compare your responses with those in the Appendix, Section 3: Activity 3.

Follow-up Activities

If you found the activities difficult, you should complete the Extra Help. If you understand the concepts clearly, you should complete the Enrichment.

Extra Help

Here is a quick review of the basic ideas in this section. Study the summary. Then do the exercises that follow.

- *Brainstorming* involves trying to think up as many ideas about a topic as you possibly can. You can brainstorm out loud, in a group of people, or alone by writing down all the ideas in a list. Brainstorming is a good way to quickly generate many ideas before you start writing.

- *Clustering* is another way to get your ideas flowing before you start writing. Clustering is done by jotting down words and ideas in categories, and then connecting them in a diagram.
- An *audience* is whoever reads or listens to your ideas. Writers must consider the interests, needs, opinions, and reading level of their audiences, and adjust their writing accordingly.
- A writer's handbook is an important reference tool that contains information on all matters of writing, including grammar and punctuation.
- A *role* is a person or thing that the writer pretends to be when writing. The author may not take on a role in factual writing, or when writing just as himself or herself.
- A *format* is the overall structure for the writing, e.g., recipe, business memo, newspaper article, poem, etc.

1. To review the terms *role*, *audience*, *format*, and *topic*, turn to page 11 in *Fast Forward* and read the poem “I Am ...” at the **bottom** of the page. As you read, decide the author’s role, the audience, the format, and the main topic:



Role

Audience

Format

Topic

Now use your answers to write a RAFT sentence.

2. In Activity 2, did you have trouble writing a poem modelled on Yevtushenko's poem? If you did, try the following exercise instead.

Follow the directions on page 10 of *Fast Forward* to create your own poem called “I Am ...” Write your first draft on the lines that follow.



If you wish, you may polish this poem and copy it into your assignment booklet instead of the Yevtushenko-like poem you worked on at the end of Activity 2.

Compare your responses with those in the Appendix, Section 3: Extra Help.

3. a. If you are having difficulty “loosening up” to produce fluent freewriting, try this clustering exercise. It will help to stimulate your thinking.

First draw a circle in the centre of a blank page. Inside the circle write the word *good-bye*.

What ideas are sparked in your mind by the word *good-bye*? Think of memories, sensations, or anything at all that you associate with the word. Write your ideas in balloons around the central word. Connect the balloons with the word *good-bye* by drawing arrows.

Refer to the Appendix, Section 3: Extra Help to see a sample of clustering.

- b. Continue clustering until you discover an idea you’d like to write about. As soon as you feel you can begin writing, stop clustering and start writing your ideas in sentences. Don’t worry if you don’t know where the writing will go. Just start and let your ideas develop as you write.

Refer to the Appendix, Section 3: Extra Help for an example of writing that can develop from the word *good-bye*.

If you do not spontaneously get an idea to write about during the clustering process, stop and review the ideas you’ve written in all the balloons. Choose two ideas and try to begin writing about them.

If you can’t think of any ideas at all to write about the word *good-bye*, then just draw empty balloons and arrows. Sometimes this will help you relax enough to begin making free associations. Or just the sight of all those empty balloons may make you want to fill them up with ideas.

If the word *good-bye* doesn’t inspire you, try a word of your own choosing.

- c. Refer to the Appendix, Section 1: Extra Help to find a sample of clustering with another word. There is also an example of writing that was inspired by this clustering.

Enrichment

1. In Activity 2 of this section you examined how the intended audience affects a piece of writing. Magazines, for instance, are carefully put together for a very specific target audience. Have you ever wondered exactly how a magazine tries to appeal to a particular audience? Try this exercise to unlock the secrets of a magazine.
 - a. Pick a magazine that you are interested in “unlocking.” Find one at home, or in a library, borrow it from a friend, or purchase one. Any magazine will do, especially if you are not particularly familiar with its contents.
 - b. Examine the cover of the magazine.

What kinds of things does the cover photograph usually show? (Look at the kinds of people shown, the way the people are dressed, the activity or *pose* of the people, and the general *feeling* you get from the cover.)

Look at the cover headlines to discover what kinds of stories are used to attract readers to buy the magazine. What promises does the cover make? What secrets does it promise to reveal? What problems does it promise to solve?

- c. Examine the Table of Contents. What kinds of topics make up the main content of this magazine?
-
-
-

- d. Look at the advertisements in the magazine. What kinds of products are advertised – high fashion clothing? personal hygiene products? perfume or makeup? specialized hobby or craft items? junk food? healthy food?

- e. Which kinds of products are advertised most?

- f. What types of people are shown in the advertisement – single women? women with boyfriends? families? teenagers? rich people? What activities are shown? Are people in happy groups or are they shown as alone and independent?

- g. Now look at pictures other than advertisements. What kinds of people and activities are shown in these pictures? What other things are emphasized in the pictures?

- h. Who do you think is the intended audience of the magazine you have examined? Use what you have discovered to complete the following summary.

Magazine Title _____

Description of Average Audience

Sex: _____ Age range: _____ to _____ Married or single? _____

Children? _____ Average income _____ Occupation _____

Education: Still in high school _____ Probably graduated high school _____

College – technical _____ University _____

Interests/Hobbies: _____

Problems/Worries: _____

Any other description: _____

2. Personal Coat of Arms

A *coat of arms* is a shield that people in the Middle Ages used to celebrate themselves. The coat of arms represented important facts about a family such as where the family lived, the family occupation, and the family motto.

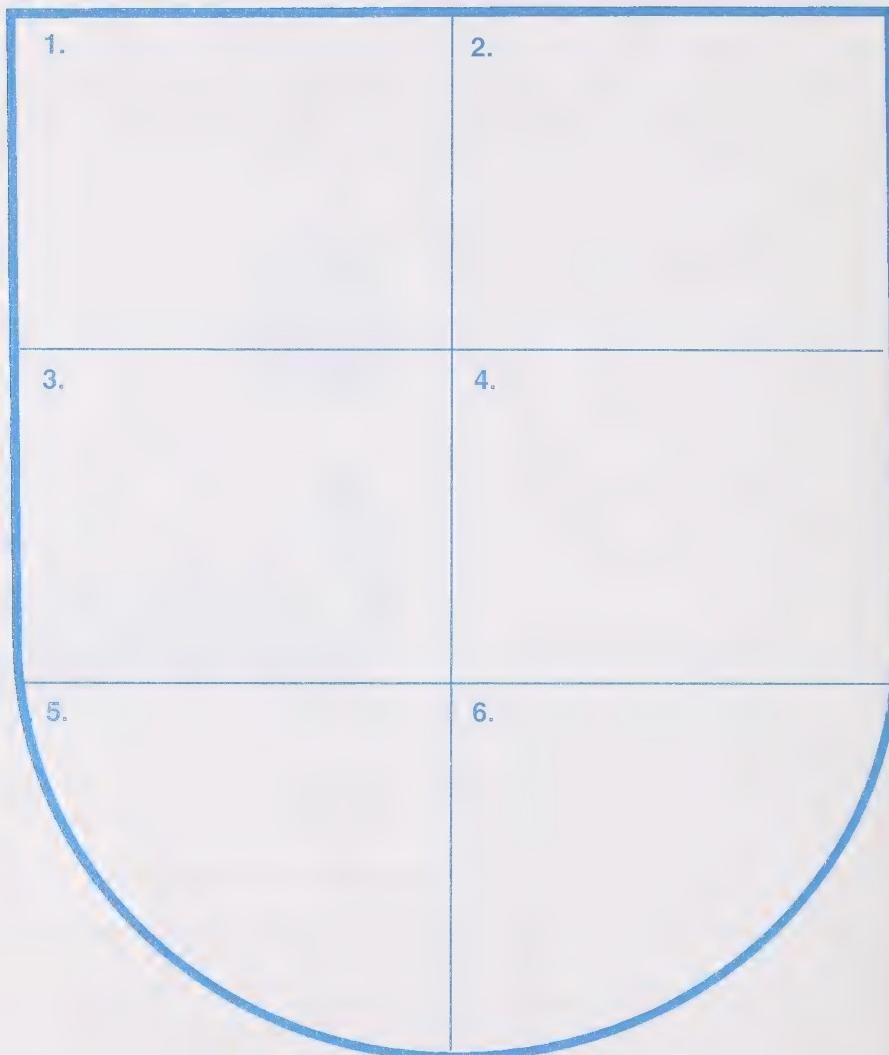
The following activity is a way to celebrate yourself. You may want to ask someone else, such as friends, classmates, a teacher, or someone at home, to do this activity as well. Then you can share your results. It's a great way to get to know people better!



Follow the directions to fill the numbered spaces in the shield. You can draw the pictures you need or use photographs from magazines.

- Space #1. Draw two activities you enjoy.
- Space #2. Draw the places in which you feel most comfortable.
- Space #3. Draw a picture to represent your strongest belief.
- Space #4. Draw a picture to represent what you want to accomplish by the time you are 65 years old.
- Space #5. Draw three things you do well.
- Space #6. Write a *personal motto*. A motto is an expression that sums up your basic beliefs, or your attitude to life.

An outline of a shield has been provided for you to use in creating a personal coat of arms.



Compare your responses with those in the Appendix, Section 3: Enrichment.

Conclusion

You are a writer now. Brainstorming, clustering, and freewriting will help you discover ideas and make decisions about the purpose, audience, topic, and format. You have two wonderful tools as a writer – your mind and your writer’s handbook. Use them!

ASSIGNMENT

In your Assignment Booklet complete the assignment for this section.

MODULE SUMMARY

This module focused on you as a writer and reader. You learned that a journal is a place to explore private thoughts and feelings in writing, to *play* with possible ideas for writing through clustering, making lists, and freewriting, and to write personal responses to literature.

You were reminded that reading is an *active* process. This means that when you are reading, you need to picture the character, setting, and action in your mind. You should make up questions beginning with *Who*, *What*, *Where*, *When*, *Why*, and *How*, *What if*, and *What next* to check your understanding of what you read. You should also try to use the meaning of the surrounding sentence and the general context of the piece to help you understand unfamiliar words.

You examined four important factors to consider before you write – topic, audience, role, and format. Finally, you found that your writer’s handbook is an important reference tool that contains information on all matters of writing, including grammar and punctuation. You will be using the reading and writing skills you explored and practised in this module throughout the rest of the English 13 course.

FINAL MODULE ASSIGNMENT

In your Assignment Booklet complete the final module assignment for this module.

Appendix

	Glossary
	Activities
	Extra Help
	Enrichment

Glossary

- Anagram** • a word or phrase made by transposing the letters of another word or phrase
- Appendix** • a section of related information that is attached to the end of a document
In this course sample responses to all of the questions appear in the appendix.
- Audience** • the person or specific group addressed by a writer, speaker, or visual message
- Brainstorming** • a prewriting technique used to generate as many ideas as possible without restraint or criticism
- Clustering** • a prewriting technique in which ideas related to a single word or concept are drawn in “clusters” around it.
Clustering is also known as mind-mapping or webbing.
- Context** • the clues in a sentence or passage that help the reader determine the meaning of an unfamiliar word or phrase
- Decode** • to change a coded message into understandable language
- Format** • the overall structure of a piece of writing
- Freewriting** • a prewriting technique that involves writing nonstop for several minutes
The purpose of freewriting is to allow whatever thoughts that come to mind to be recorded on paper. Your textbook calls it timed writing.
- Glossary** • an alphabetized list of terms with their definitions
In this course the glossary contains all of the important concepts and literary terms introduced in the modules.
- Imagery** • the use of words to create vivid sensory impressions and mental pictures (images)
- Narrator** • the teller of the story
The narrator is not necessarily the author, but can be a character in the story.

Prewriting	<ul style="list-style-type: none">• the first stage in the writing process Prewriting involves generating ideas and planning for writing.
Role	<ul style="list-style-type: none">• the person, animal, or object that a writer pretends to be when writing
Skimming	<ul style="list-style-type: none">• a time-saving reading technique in which the reader quickly reads only the most important sections of a text to get a general idea about the content
Summarize	<ul style="list-style-type: none">• giving the main points only, avoiding unnecessary details
Visualizing	<ul style="list-style-type: none">• using your imagination to create a mental image of a person, thing, or event
Voice in writing	<ul style="list-style-type: none">• the personal and recognizable style of a writer

Suggested Answers

Section 1: Activity 1

1. Your answers to the question will depend on your own personal interests, experiences, and needs. However, here are some points you should consider. You may think that reading and writing are the most important things to learn, but have you considered that most communication in the world is done through speaking and listening? It is very important to develop these skills too. Viewing skills are also very important. Advertising, television shows, and films surround us. We need to learn to “read” what we see.

2.
 - a. What you list will depend on your personal experience. You could think of books, magazines, newspapers, letters, junk mail, recipes, bumper stickers, billboards, radio, conversations, telephone, answering machines, telephone soliciting, stereo, CDs, audiocassettes, movies, television, home videocassettes, sports scoreboards, signs, fax machines, product labels, pamphlets, sign language, etc.

 - b. Again your answers will depend on your experience, but you might think of writing letters, writing tests and assignments, writing in a diary, writing grocery lists, filling in forms, writing telephone messages, talking at parties, at school, at work, at home, on the bus, singing along to the radio, etc.

3. If you read ALL the directions first, you would realize that you only needed to do the first three: a., b., and c.
 - a. Did you remember the resource units in your text? There is a “Viewing Skills” Unit on pages 311-322 that gives lots of information about cartoons. Check it out!

 - b. Page 96 shows the Corvette. Did you discover this by first looking in the Table of Contents for a unit about cars? The subtitles indicate that the appropriate unit is Unit 5 – Driving Design. Did you then skim through this unit to find the picture of the Corvette?

 - c. On page 259 you will find a description of Audience, Purpose, and Form which are three important elements to consider when writing a composition. In Section 3 of this module you will be learning more about these elements.

 - d. You didn’t have to complete this activity. You already know this if you have followed the directions. However, if you completed the self-test of listening skills, you will have developed a better understanding of yourself as a listener.

 - e. Again, you didn’t need to follow these instructions! However, some people enjoy experimenting with numerology as a way of telling their own fortunes, so you might like to go ahead and do the activity anyway.

 - f. Did you get fooled?

4. A recording of the story, “The Bully,” is provided for you on your Companion Audiocassette.

① Turn to the story on page 24 in your anthology, *Accelerate*. ② Read the story silently as you listen to the recording. As you read and listen, ③ think about these questions:

- What are the narrator’s memories of the bully?
- How do these memories change as the narrator matures into an adult?

If you didn’t understand the story the first time through, perhaps you were reading too quickly. ④ Read the story again slowly and think carefully about the parts that puzzle you.

Section 1: Activity 2

1. Everyone’s memories and style of freewriting are different. Following are two sample pieces of student writing that you may wish to compare to your own.

Sample #1

I used to love to play dress-up. The two girls that lived across the street would come over to our basement, and we’d be pioneers, spies, elegant ladies, and once we all took turns being the bride (until mother came down and saw us dragging her wedding dress through the basement dust). I also loved to build forts in what we called “the gully,” a little valley at the end of our street overgrown with thick plants and covered with rotting trees. Our forts were always built by “pioneers,” as we imagined ourselves, first settling in this country and struggling to survive. Then we also skipped for hours, playing all kinds of nasty skipping games with complicated rules that left some poor kids on the block out of our games. I don’t know why we did that...

Sample #2

When I was six I did all the chores around the farm I milked with dad when I was old enough and cleaned out the horse stables I actually liked doing chores because it was outside work and nobody to bother you. Me and my brother also went hunting lots we used to just hit gophers but sometimes Tom would take me when they went for big game usually that was a weekend trip and we drove up north past Keewaken to a little cabin. That was lots of fun and I did cooking and chores there too.

Did you spot any spelling errors? You may also have noticed that there are many missing punctuation marks in this passage and that in some instances the sentence structure and grammar could be improved. Remember, this is an example of freewriting. Of course the writer would correct these problems before sharing the writing with someone else.

2. You need to understand that the narrator, the only officer left in his regiment, is leading a small group of soldiers across the battlefield to meet with another troop of Canadian soldiers. Presumably, once the two are joined, they will either launch their next offensive move or prepare themselves to defend their newly won piece of ground from an enemy assault.
3. Answers will vary. Your answer will depend on your writing “voice” and the parts of the story you found most interesting and meaningful.
Here are two sample student responses:

Sample #1

I liked this story. I could really picture Aubrey and I hated him. He reminded me of this big ugly girl I knew in Grade 6 named Megan, who used to make fun of me and my friends all the time. The trouble was when we tried to laugh back, she just thumped us. I'll never forget the time Megan got mad at us because we wouldn't let her join in skipping double-dutch. I was holding the rope and Tammy was just about ready to jump in, when suddenly Megan knees me in the stomach. I'd never had the wind knocked out of me and I almost threw up. I was so mad I hit her. I think the part of “The Bully” that is most meaningful to me was when they show Aubrey throwing down the guy telling the story and kneeling on him. And just like the story says, nobody loves kids like that. I think maybe that was Megan's problem too.

Sample #2

I loved the ending of this story most: “Hate dies funny.” This is so true, and you always find out just how silly your hate of someone is when it’s too late. When the narrator says that the hateful memory of Aubrey grew, I know what he means. It’s like when you hate someone that much, it eats you up, and pretty soon you don’t even clearly remember what they ever did to you, you only know this hatred. Then it’s really strange to actually meet the person much later, and you realize that they’re only a person after all. Usually you both smile and talk small-talk, really pleasant to each other. Then when you part and say “See ya!” you try to remember what that hatred feeling was like. And you realize it’s dead. Completely dead. And if you’re Gregory Clark you think, “Hate dies funny!”

4. Here are some possible ideas:
 - Maybe the narrator’s hatred doesn’t really change, he just preserves it long after Aubrey’s gone.
 - Maybe he means that as he grows older the memory of Aubrey comes to represent all his adult enemies.
 - Maybe the narrator is assuming that adult hate is different (maybe deeper? more powerful and focused?) than a kid’s sense of hate, and his feeling for Aubrey became adult hatred when he grew up.

Section 1: Activity 3

What you write will depend on your own unique childhood daydreams, wishes, and ambitions. Since every person is unique, everyone's writing will be different. But here are two sample pieces of student writing that you may wish to compare to your own:

Sample #1

I wanted to be a fireman. I think I thought firemen always had exciting lives, and ever since I visited the fire station at my birthday party and saw where they slept and the pole they had to shinny down to get to the fire truck, I thought that would be great. Also where they lived there were no mothers and no sisters to make life miserable.

Sample #2

From the time I was about eight until I got to high school, I wanted to be a doctor. I don't think it was for the money – I think I was too young to really understand that doctors made lots of money, and I really wasn't old enough yet to want a lot of money (like I do now!!!). Actually I was fascinated by anatomy – I had all those plastic models of organs inside the body, and I loved science in school, and I got a chemistry set once for Christmas and I did all kinds of experiments and I really thought that's what I wanted to do all the time when I grew up. I don't know why I quit trying to be a doctor. I guess I just didn't get good enough marks or something.

Section 1: Follow-up Activities

Extra Help

1. After looking at the picture you could have written about memories you have of your elementary school teachers. Perhaps the picture prompted general memories you have of school, good and bad. Maybe you wrote about old-fashioned schools and the differences between them and our modern schools. Maybe you were moved by the children's gesture of a birthday surprise for their teacher, complete with gifts lining her desk, and wrote about similar memories. Or you could have written an imaginary character sketch of the teacher, starting with the expression on her face and other clues given in the picture. Perhaps you wrote as if you were the teacher, describing what you felt when you walked into the classroom that day.
2. Of course, what you circle and choose to write about is a matter of personal choice. One reason for freewriting is to generate new ideas and sentences that you can use somewhere in writing that you share with an audience. Don't throw any of your writing away no matter how "rough" or useless you may think it is. It's always good to look back through these pieces of writing, searching for ideas you can use.

3. Timed writing is another term for **freewriting**.
4. Are you surprised at how much you were able to write? Did you notice that an idea that you wrote down led to a new idea? Are you impressed by some of the things that you wrote? How many of these ideas do you think you could use for a future piece of writing?

Often the hardest part of writing is starting to write. You need an idea first. Once you get that first idea down on paper, the rest usually follow. A picture or another object can often give you that first idea – the spark that ignites your passion to write.

Remember, when you are freewriting, don't worry about your handwriting, or spelling, etc. You'll interfere with the flow of ideas. It's a simple matter to correct spelling: it's much harder to come up with ideas. Don't let anything interfere with the flow of ideas.

5. visualizing

Enrichment

1. There is no single best method for working well. You need to discover and make adjustments for your own working style and habits. Suppose you know you work best in the early evening, but you are easily distracted by noise such as family activity. You probably need to find a place to work that is quiet and open in early evening. You could try working in a library or somewhere at home that is removed from the general activity. Or you could use earplugs to block out any noise. Headphones connected to a portable audiocassette player or other audio equipment would also work. You could also ask your family for some support by explaining what your working needs are, and then working out a compromise that is agreeable to everyone.
2. Following are sample responses. Your responses may be different or you may have other ideas that were not included here. Share your responses with another student if you can.

Advantage	Disadvantage
It may be faster to record your ideas than it is to write them.	Often you can see connections among ideas when they are written on paper. These connections may not be as obvious when you are listening to a recorded version.

3. a. You likely answered that others who know you would be able to recognize your voice on the cassette.
- b. You may have answered that others might have been able to identify you as the writer because they are familiar with your unique handwriting.
- c. You may have answered that when something is typed, it is impossible to tell who wrote it. But is it impossible? There is such a thing as “voice” in writing. If you write the way you talk, people who know you will be able to recognize your unique “voice” in the material you write, just as they can recognize your voice on a cassette recording.

If you want to write using your own unique voice, but find that what you have written doesn't sound at all like you, try recording your ideas first. You will be much more aware of your “voice” when you write.

Section 2: Activity 1

Good readers can answer yes to all of these questions. If you answered yes to even one of the questions, you are on your way to becoming a good reader. Many of these skills will be explored throughout the English 13 course.

Section 2: Activity 2

1. Here is a list of possible questions:

Who is the narrator? How old is the boy? How would you describe his character?

What do you think of the way the parents handled the grandfather's death?

When does this story take place? What clues are given in the story?

Where do the boy and his grandfather go every Sunday morning? Why do they go there? What are they doing? Why is the “where” of this story so important?

Why was the grandfather so important to the boy?

How did the boy's father really feel about the grandfather?

How did you feel about the boy's father? What was he like as a character?

What if the grandfather had not died? Would the father find another way to stop their Sunday morning junk business?

What will happen **next** between the boy and his father?

2. Here are some suggested responses for “Lies My Father Told Me”:
 - a. The main character is the boy narrator.
 - b. The main character’s problem is his conflict between his admiration and loyalty to his grandfather and his father’s “disrespect” (in the boy’s eyes) for grandfather. The boy also worries for Ferdeleh’s future and the future of the Sunday morning outings.
 - c. New complications: Father continues to make fun of the horse and hints that Ferdeleh should be destroyed. The Board of Health reports neighbours’ complaints about the stable. Grandpa becomes very ill.
 - d. The main character’s major problem is solved when Grandpa dies and Ferdeleh is killed.
 - e. The boy thinks he learns that his father tells “horrible lies.” But the readers may believe the father simply has a different viewpoint than the grandfather’s, and the boy hasn’t yet learned to accept more than one point of view.
3. The following are suggested responses only. You may discover additional ideas, or even have different interpretations of the story than some of these responses indicate.
 - a. Some clues to Grandpa’s physical appearance are “six foot three in his worn-out bedroom slippers,” “his hands were bony and looked like tree roots,” “long grey beard with streaks of white running through it.”

Some clues to Aubrey’s physical appearance are “large loose boy” (perhaps meaning “flabby”), “sallow skin, pale eyes” and “long-geared, rangy man.”
 - b. Grandfather is shrewd with neighbours in paying the lowest possible price for second-hand goods: He is kind to the old horse and loving and patient with the boy. He is tolerant of the boy’s mother and grandmother considering their warnings every Sunday.

As a child Aubrey is always “mauling, pushing and shoving” others. He hides in wait for the narrator and then attacks him. In the war scene Aubrey seems like a leader and almost jovial.
 - c. Grandfather is described squatting on the land, running earth through his fingers, and talking of the “old country.” This perhaps shows faint homesickness, his love of the land, and his strong memories of his homeland, Russia. We are told Grandpa prays three times a day on weekdays and all day Saturday, and we are shown him in church praying with a “booming” voice. This shows him to be a deeply religious man who is proud of his Jewish faith.

Aubrey waits every day to attack (torment, not hurt) the narrator. This shows his meanness. He later leads the troop of “Pats” through a battlefield, which shows his courage.

- d. Grandpa says “women always want more than they can get.” This shows he has a traditional view of women. He seems to think women need to be controlled by men. He also says “God only answers prayers in Hebrew...the Holy Language,” which shows that Grandpa recognizes no other religion beside his own Jewish faith. He also shows his tremendous pride in his grandson when he predicts the boy will “lead our people to a new paradise.”

Aubrey only says one line: “Don’t I know you sir?” Which shows at that point in the story that he is lower in military rank than the narrator. It also shows that he feels no hatred or meanness towards the narrator anymore.

- e. Children taunt Grandpa and his grandson by calling them “Juif.” Grandpa’s reaction is important. He doesn’t fight back although he seems deeply angered and doesn’t ever return to that area again. Father makes fun of Grandpa’s horse and seems to disapprove of Grandpa’s pride in the boy.

We are told that “nobody loved” Aubrey and that people avoided him. This hints that he is an unpleasant person. He probably doesn’t know how to approach people as friends since he’s had no experience forming healthy social relationships.

- f. Grandpa is a strong, proud, very religious man who drives a “hard bargain.” He loves the land and animals, but he loves his grandson above all. Can you think of any other words to describe Grandpa?

Aubrey is unloved, unsociable, mean, big, probably lonely, and “gutsy.” Can you think of any other words to describe Aubrey?

Section 2: Activity 3

1. This is a classified advertisement for a vehicle for sale. The vehicle is a 1984 Datsun 280 Z, with power windows, power locks, power steering, power brakes, and a 6-cylinder engine. The car comes with an extended warranty, and the car is a manual 5-speed transmission model. The owner is asking \$8,000 or will take the best offer given by a prospective buyer.
2.
 - a. not fighting
 - b. threw
 - c. surprised
 - d. type of gun
 - e. regiment of Canadian soldiers

3. Some people say you should stop and look up unfamiliar words in the dictionary. But what would happen if you stopped reading each time you met a new word? You would lose your sense of the general meaning of what you were reading. Your concentration would be interrupted, and your mental picture would probably be lost.

Another way is to figure out the meaning of the word from the clues present in the overall setting and events of the story. Clues to the word's meaning can also be found in the sentence or paragraph in which the unfamiliar word appears.

Section 2: Follow-up Activities

Extra Help

1. In your responses to literature, let yourself go and just "freewrite" about the story, letting your thoughts go wherever they like. Here is one sample student response:

I almost cried reading this story. It made me feel just like the narrator felt at the end: "I myself had never felt less beautiful, or less of a gentleman." How many people pass through the outskirts of our lives, people whom we cause pain or callously take for granted, without realizing it? The story of Miss Tretheway, the forgotten, lonely wallflower, and Wes's shy loyalty to her dignity is pathetic and beautiful at the same time. I wish Wes would have told Miss Tretheway how much she meant to him, and even given her flowers, before she died. This story makes me feel like saying something special or doing something nice for the people who get left behind or laughed at in my life.

2. Your questions will depend on the parts of the story you were left wondering about most. Here are some sample questions:

Why did Wes get so upset at the school dance that he almost killed himself?

Why was Miss Tretheway so especially kind to Wes?

Why did all the kids make fun of Wes?

What kind of person was the narrator? Was he as cruel as he seemed to be from his reactions to what Wes was saying?

What did the community think of Miss Tretheway?

Wasn't Wes embarrassed carrying on his life as an adult around all the people who made fun of him when he was a kid?

Enrichment

1. a. Be sure that your questions are specific and reasonable. Someone who has read the story twice should be able to pass your test. Here are some sample questions to give you further ideas:
 - Why did Grandpa call out “Regs, cloze, bottles”?
 - Why did the children throw stones and call out “Juif”?
 - Why did Father complain about Ferdeleh?
 - Why did Aubrey wait for the narrator every day and then pounce on him?
 - Why did the narrator not fight back when Aubrey jumped out at him?
- b. Answers will vary depending on the kind of questions you made up. If you can, try your test out on a few people. Then ask them if the questions were too hard or too easy.
2. If you have trouble understanding what a comic strip or “Storyboard” is, check page 317-321 in your text, *Fast Forward*, or look at comic strips in your newspaper. There are some sample comic strips in your text, *Fast Forward*, page 150 and 161. Try showing your finished comic strip to someone who has read the story. Ask that person for his or her personal response to your comic strip.

Section 3: Activity 1

1. Here are some ideas to compare with your list of uses for a paper plate:

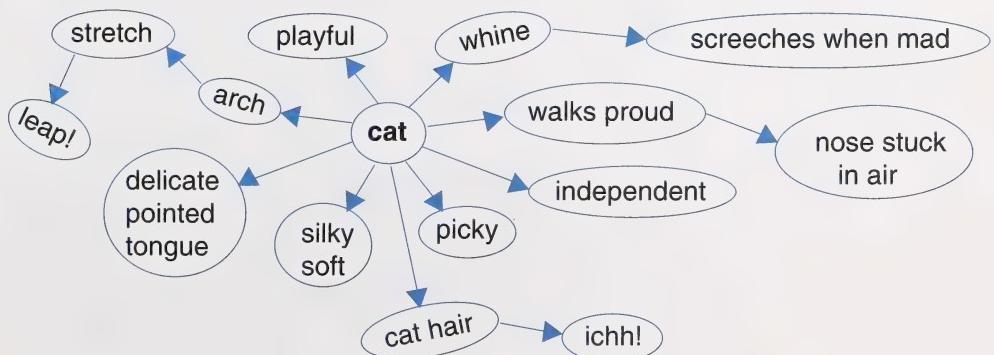
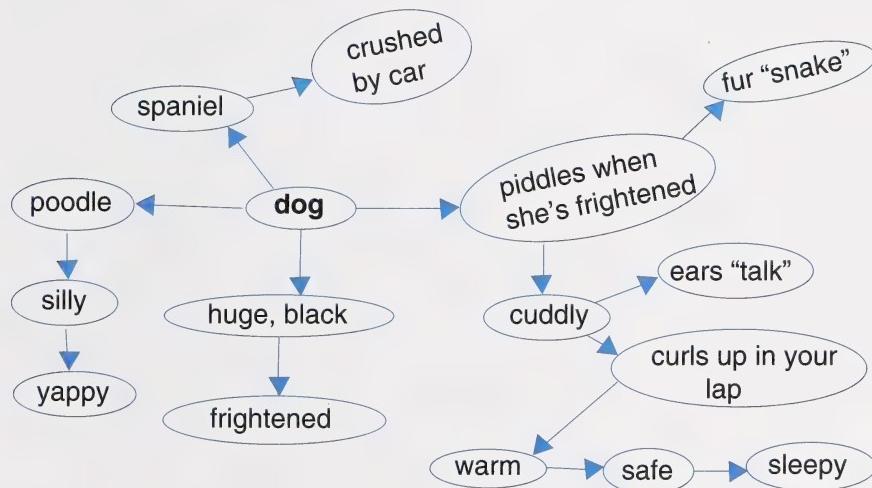
- frisbee
- hat
- fold over to make a sandwich holder
- doggie pooper scooper
- dustpan
- fan
- packing material (protect fragile things)
- play cymbals
- wedding decorations

What others did you think of?

2. a. Here is a sample list of brainstormed ideas for the topic *Christmas* :

- | | | |
|---------------|-----------------------|--------------------|
| • stockings | • tree | • carols |
| • church | • turkey | • mince pie |
| • snow | • Santa Claus | • children's toys |
| • parties | • crowded stores | • 22 shopping days |
| • commercials | • high prices | • family |
| • broken toys | • holidays in Florida | • no school |
| • visits | | |

- b. Answers will vary, as these are very personal questions. For the sample Christmas list the categories could be: Christmas Food, Gifts and Shopping, Things to Do, Socializing at Christmas. A short composition of about 250-300 words could be written on topics such as "Memories of Christmas Eves in my Childhood," "Ten Things I Don't Want for Christmas Presents," "The Joys (and Disasters!) of Christmas Day," "How to Tell a Kid There is No Santa Claus," "How to Make a Perfect Christmas Turkey," "Letter to All Children on Christmas Day," etc.
3. Your answers will depend on the topic you chose to brainstorm. Some of your lists may be longer than others. That's okay. But try to come up with at least one question in each category. Remember the questions are not the important thing. The object of the questions is to get your ideas flowing so you can find an idea you want to write about.
4. The ideas on your cluster depend on your own ideas and experiences. Here are two sample clusters to compare with your responses:



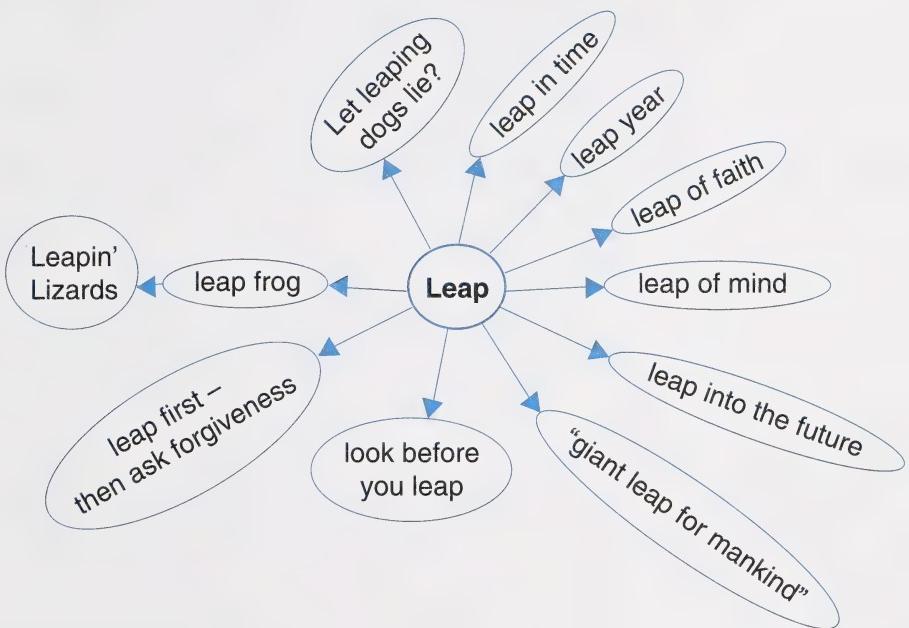
5. Your cluster and writing will depend on the topic you have chosen. Here are two clusters on different topics that you may find helpful as examples. Each cluster is followed by a description of an idea or memory that formed in the mind of the student who created the cluster.

a.



- b. A tree is like an idea. When a seed of an idea is planted, it must be nourished with lots of light, water, and most of all, with patience. Whether an idea grows straight and strong, bends and twists, chokes itself for lack of pruning, or succumbs to the diseases of doubt and despair depends on the care and conditions. An idea can branch out in whole clusters of ideas. It can bear fruitful products. An idea can even drop seeds of new ideas that may grow into whole forests of thought where none had existed before.

a.



b.

For pity's sake

Leap first

look later

Even frogs know that one small step

will land you in the swamp

And the kid who stays crouched

Head hidden in the sand

Gets left far behind by the leap-froggers

Leaping from safe lily pads

into wild blue futures

Section 3: Activity 2

1. a. Yevtushenko loves life which he wants to experience in all its aspects. In the poem he specifically mentions that he likes to

- go skating (*use my skates in winter*)
- write at night (*scribbling with a pen, spend sleepless nights*)
- stand up to his enemies (*defy an enemy to his face*)
- bear a woman across a stream
- read (*bite into books*)
- carry firewood
- think (*seek something vague*)
- eat watermelon (*in the August heat I love to crunch cool scarlet slices of watermelon*)
- listen to music, look at art, and read good literature (*I am already by art besieged* and mention of Yesenin, Walt Whitman, Moussorgsky, and Gauguin)

b. Among the characteristics he likes about himself Yevtushenko mentions that

- he is many-sided which may mean that he has varied abilities and interests
- *so much of everything is mixed in me*
- *I have a goal*
- he is goodnatured
- bursting with energy and an eagerness to know and experience everything (*I greet all movement! Ardour, and eagerness, triumphant eagerness!*)

c. Yevtushenko seems to accept these personal weaknesses:

- he is idle at times
- *I'm awkward, shy and rude*
- he can be nasty
- he experiences negative emotions such as envy

2. Here are two sample student answers:

... and in the December snow I love to ski in the mountains.

... and in the March thaw I love to splash through mud puddles.

3. a. This line could mean that he reads eagerly. Or it could refer to his feeling that he is “eating” or devouring the content of many books, in the sense that he is hungry to experience and know everything and what he reads becomes part of him.

- b. Here are some possible images you may have chosen:
- “I fly through voices, through branches, light and chirping”
 - “with arms outspread I fall upon the grass”
 - “scribbling with a pen, spend sleepless nights”
 - “and butterflies flutter in my eyes”
 - “and hay pushes out of cracks”
4. a. Possibly the poet feels heaped with joy and life-energy. The poet could be referring to all the different characteristics heaped high inside him.
- b. Here are some sample comparisons:
- I’m flying as high as a soaring eagle above the cliffs.
 - I’m running as fast as the wind.
 - I’m as tough as a coconut.
 - I’m as soft inside as a soft-boiled egg.
5. Yevtushenko may feel that the artistic, creative urges and ideas in him are similar to the ideas and feelings of these famous artists. He almost feels “related” to these artists, because he feels very close to them in his ideas and feelings. He may also feel he knew what their problems and triumphs were in creating because he has experienced some of them himself.

Section 3: Activity 3

1. The information that you find out about your audience before you begin to write could include the following:

<ul style="list-style-type: none">• age• where they live• education• socio-economic status• race/ethnicity• any special characteristics	<ul style="list-style-type: none">• political affiliations• sex• beliefs• careers• recreation and leisure activities
--	--
2. Some possible audiences are
 - the other students in your class
 - students in other classes or schools
 - younger children
 - your parents or your friends’ parents
 - your school newspaper readers
 - your principal or other teachers
 - the editor of the local newspaper
 - business and government

3. Here are a few of the possible differences in an ad for the motorcycle.

Advertisement for Senior Citizens	Advertisement for Adolescents
<ul style="list-style-type: none"> • use pictures of senior citizens • focus on the safety features of the motorcycle • state how convenient it is to get around on and park a motorcycle • discuss how economical a motorcycle can be as opposed to a car 	<ul style="list-style-type: none"> • feature pictures of youths • focus on the power of the motorcycle • show how owning this cycle could give the adolescent a desirable image with peers • talk about how economical the bike is to own in terms of insurance rates and fuel costs

4. a. the police officer on the scene

I was riding my bicycle down the sidewalk on Jackson Hill Road going south. It was about one o'clock in the afternoon. As I started going down the hill, I tried to brake to keep myself from gaining too much speed. When I squeezed the brake handles, nothing happened. I tried it again, but still nothing happened. It was obvious that I didn't have any brakes so I started dragging my feet to try and control my speed. I knew I was coming to an intersection at the bottom of the hill so I looked and the crosswalk light for me was green. I came into the intersection hoping that the flattening out in the road would slow me down some more. There was a car, a white four door sedan, heading south too, but I didn't realize it was making a right hand turn and I assume he didn't see me coming down the hill either, so we collided in the intersection crosswalk.

- b. your mother

Well, I was on my way to the post office to pick up the mail like you asked me to. You know I have to go down Jackson Hill Road and so I used the sidewalk. I was being careful by putting on my brakes starting from the top like Dad tells me I should, but they didn't work. I tried again and again and I was getting pretty scared. You can build up a lot of speed going down that hill. Anyway, I decided to drag my feet, that's why my shoes are all scuffed. I was looking at the light at the bottom to see if it was green and luckily it was so I thought I had it made because I could scoot across the road and slow down when the road was flat, but no such luck. A car going in the same direction as me decided to turn right – right into me in the middle of the crosswalk on the road. The doctor said my wrist is broken and I think my bike's a write off!

c. your friend

How could you describe the event to your friend? Would the account be similar to the one you told your mother or would it be more like the one you told the police officer? Would it be a combination of both? Would it be quite different from either account? What details would you include? Would your use of language be different? How? Why?

5. Here are some samples of RAFT sentences to give you further ideas:

- As a frog, write a letter about the pollution in your pond to the editor of the local newspaper.
- As a movie critic, write a movie review about any recent movie to newspaper readers who are teenagers and adults.
- As a campaigning Member of Parliament, write a speech about your promises to the people of your community in Alberta.
- As the king of a small imaginary island, write an article about the tradition of your people for publication in a Canadian newsmagazine.
- As a nineteenth-century pioneer, write an entry in your diary about what happened and your feelings on a particular day in the 1800s. Of course, your audience would be yourself.

6. The page numbers will depend on which handbook you used.

- a. Many handbooks have a section that deals exclusively with punctuation, so look in the table of contents or in the index for the following headings or subheadings: *punctuation, commas, comma usage, or unnecessary commas*.

You may also find a heading or subheading telling you where to look for information on how to avoid *comma splices*. A comma splice happens when a comma is used to join two complete sentences that should be separated by a period.

- b. Many handbooks will deal with sentences and fragments in a section called *Grammatical Sentences* or *Constructing Grammatical Sentences* or *Sentence Fragments*.

c. Did you try to look up any of the following headings or subheadings?

- Word Choice
- Spelling
- Glossary of Usage
- Commonly Misspelled Words
- Words That Sound Alike
- Misused Words
- Commonly Misused Words
- Word Problems
- Homonyms

Did you find information under other headings as well?

d. Did you find the information about outlines by using any of the following headings or subheadings?

- Planning
- Planning and Drafting
- Writing out a Rough Plan
- Writing an Outline
- Organizing Information
- Outlines

e. The most direct way of finding this information is to look in the index under *Pronouns, Relative*. You may also have found it through the table of contents under headings like these:

- Problems with Pronouns
- Parts of Speech
- Review of Basic Grammar

f. Did you find the information under any of the following headings?

- Capitalization, Titles of works
- Using Capitals, Titles of works

g. You may have had a little trouble with this one. You probably could not find *simile* in the table of contents, but you would have found it in the index under *simile* or *Figurative Language*.

What other interesting bits of information did you discover in your handbook while you were searching for the answers to these questions?

The main point of this exercise is to encourage you to look through your writer's handbook to familiarize yourself with its contents, layout, and organization. Then, when you need it most, you will be able to find help quickly.

Section 3: Follow-up Activities

Extra Help

1. Role: high school boy, probably a teenager

Audience: general audience but probably more focused toward teenagers

Format: poem

Topic: the problems of dating when you are dependent on the family car.

Sample RAFT sentence: As a teenage boy, write a poem to a teenage audience about the problems of dating when you are dependent on the family car.

2. For a sample poem written by a student, read “I Am ...” at the top of page 11 in *Fast Forward*. Here is another sample written by a student:

I Am ...

I am

Pimples, Perfume, Pizza

My cats and rainy afternoons make me happiest

Caring, Smiles, and Courage are important to me.

Thinking is what I do best.

I hate being rushed,

But I do good work if you give me time.

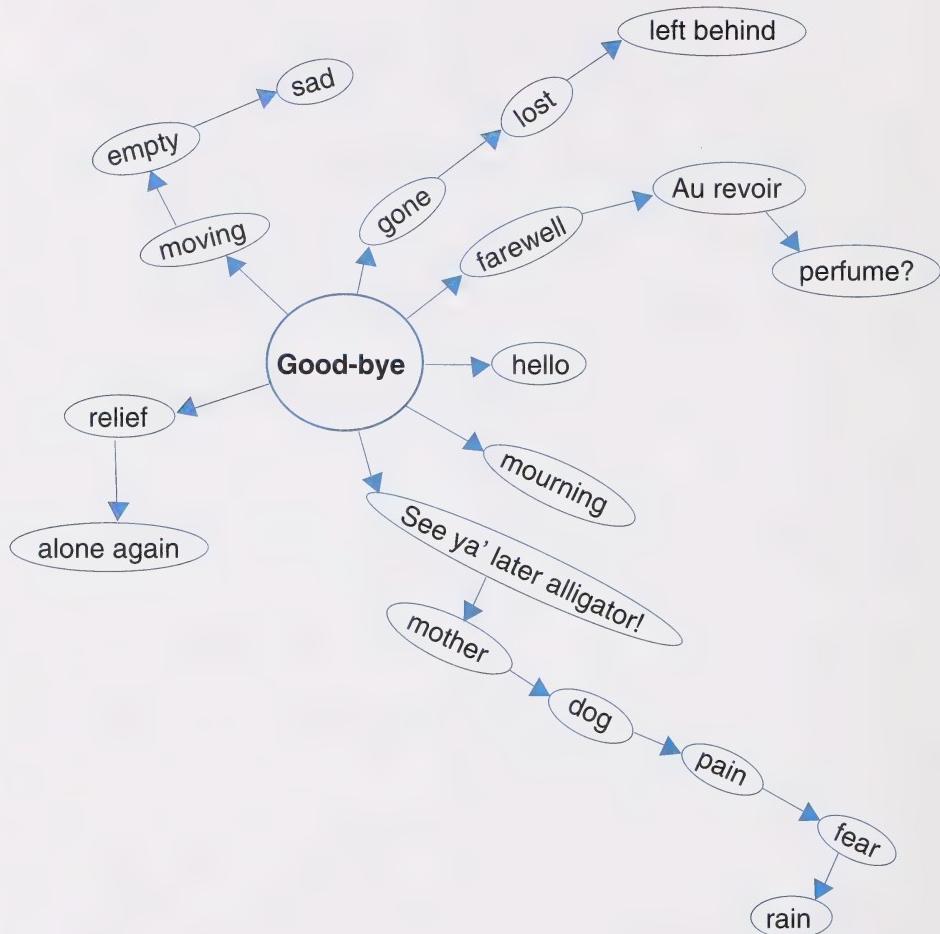
I like quiet walks on snowy nights.

I love hugging my knees ‘round a summer fire.

I’ll try anything at least once.

This is me. I am!

3. a. Below is one student's sample of a cluster using the word good-bye.



- b. Following is an example of writing that can develop from the cluster of the word *good-bye*:

My mother had two expressions that she relied on as her extent of slang: "Great balls of fire" and "See ya later alligator!" To the latter we always answered "In a while crocodile!" The last time I ever uttered those words was when I was seven years old. I was on my way to school. Mother called gaily, "See ya later alligator!" Five minutes later I was attacked by what seemed to me to be a huge German Shepherd. It was raining, and I slipped in the

- c. Below is a cluster and a first draft of writing stimulated by the word *afraid*.



Fear is the pain of being found out, someone intruding in your private world, poking at your belongings, questioning your actions. Night noises are nothing beside the nightmare that raises that eerie, frosty sweat that prickles your neck and your belly, that nightmare of the whole world pointing at the nakedness of you, pointing and laughing and slapping their knees with glee.

Enrichment

1. Your answers will depend on the magazine you choose. Be sure to follow the steps carefully in examining the magazine. Generally, the magazine is aimed at the kinds of people shown in the advertisements. The products in the ads are products that the target audience of the magazine like to buy. For instance, women's magazines often feature beauty products, fashion, and food in the advertisements, and the articles are often about becoming more beautiful, losing weight, choosing clothes, and cooking food.
2. Your coat of arms will be personal and unique. You may not want to draw or use a magazine picture to fill in a section of the coat of arms. If that is the case, you could leave the section blank or just describe in writing the things that should be illustrated in that section.



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